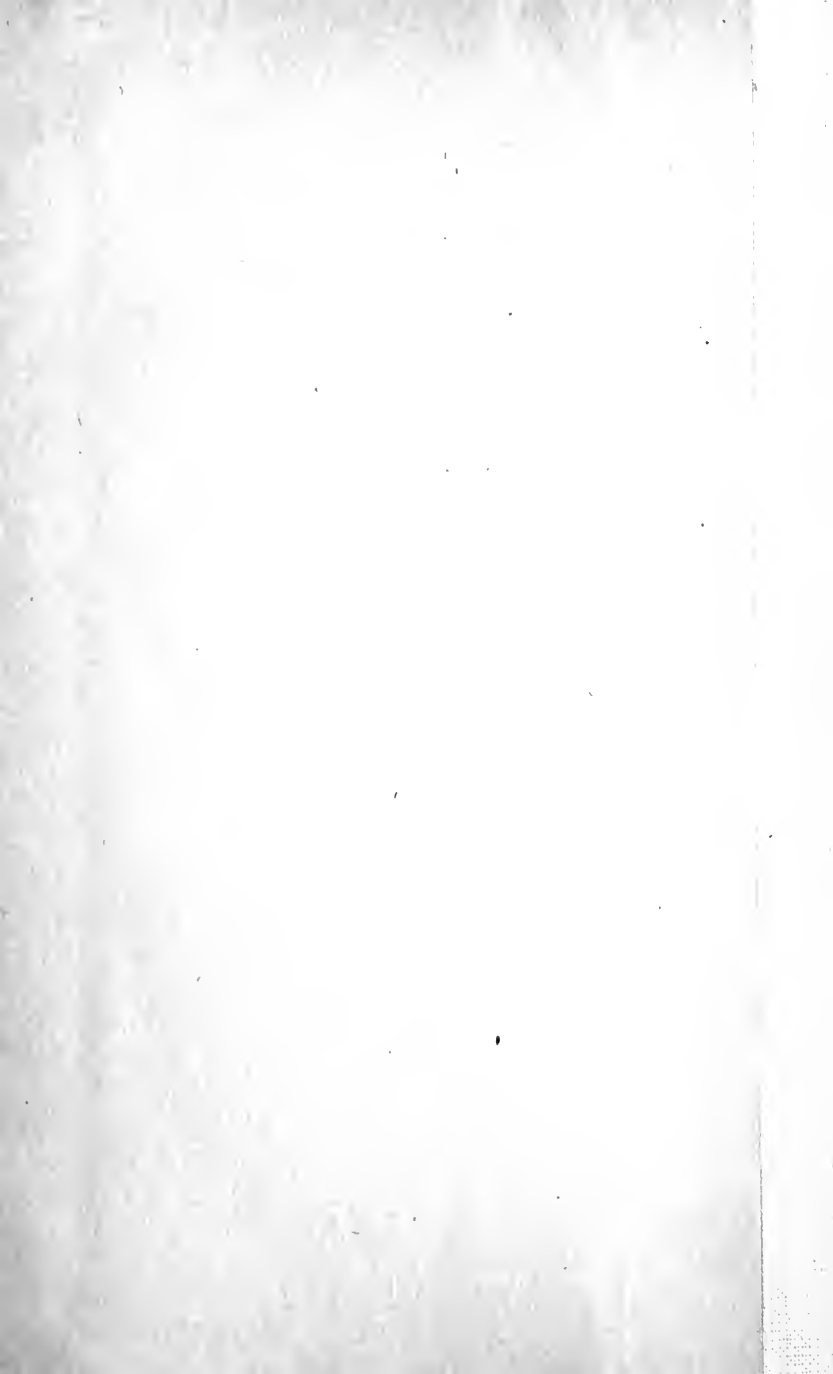


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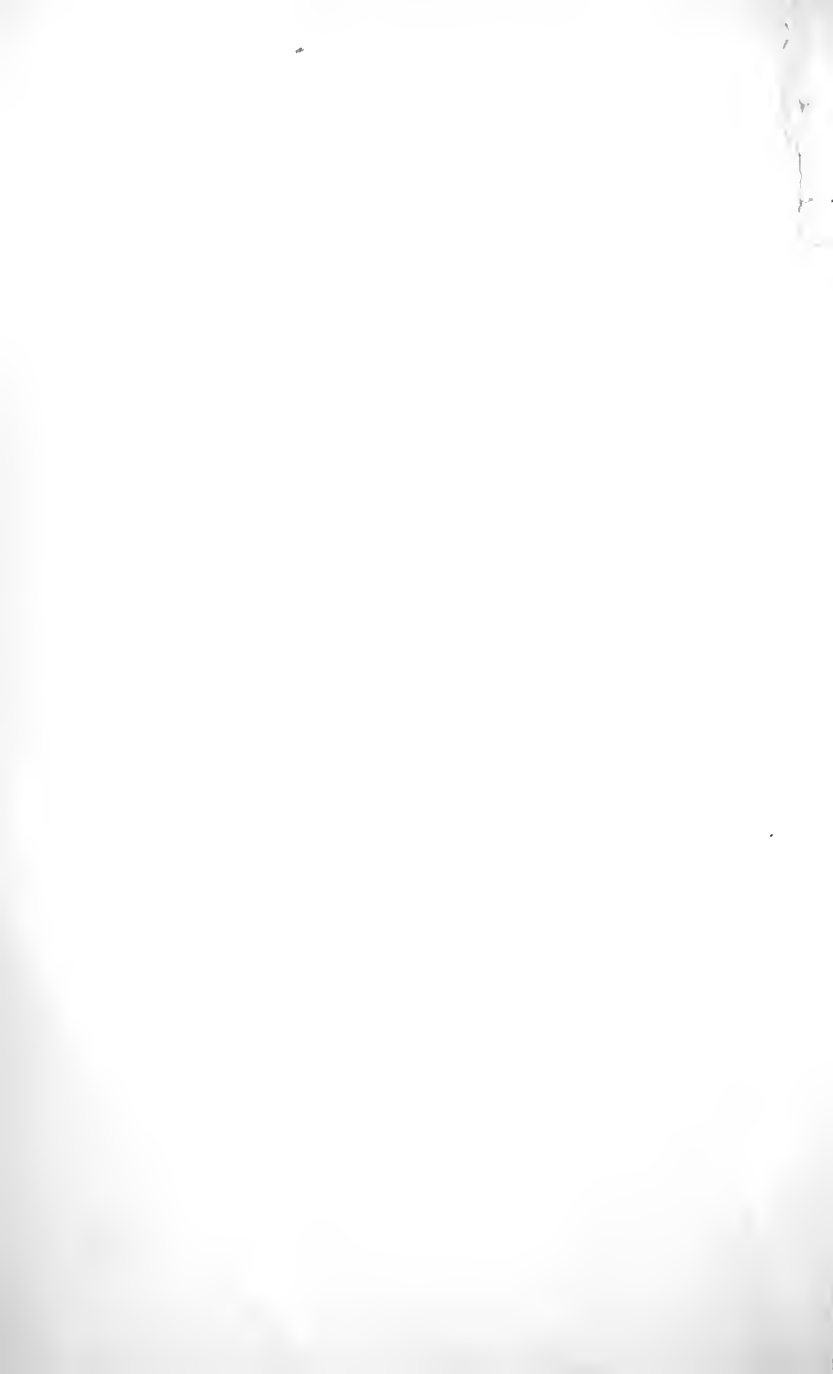


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ELEMENTARY HISTORY OF ART.

“By study alone we learn how to see.”

ELEMENTARY  
HISTORY OF ART.

AN INTRODUCTION TO  
ANCIENT AND MODERN ARCHITECTURE,  
SCULPTURE, PAINTING,  
MUSIC.

BY  
N. D'ANVERS.

WITH A PREFACE BY  
T. ROGER SMITH, F. R. I. B. A.

*ILLUSTRATED WITH ONE HUNDRED AND TWENTY WOODCUTS.*

NEW YORK :  
SCRIBNER, WELFORD AND ARMSTRONG.

1875.





BINDING }  
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WOMAN  
SIR

TO THE  
REV. R. ERNEST WALLIS, PH.D.,  
THIS LITTLE VOLUME  
IS DEDICATED  
WITH SINCERE AFFECTION AND ESTEEM.

THORNTON HEATH,  
*August, 1874.*



## INTRODUCTION.

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NOW that the importance of Art as a means of intellectual culture is at last becoming recognised in England, the want of a simple Introductory Text-book is felt by all engaged in education. To supply this want the present volume has been compiled. The framework and the greater number of the illustrations are borrowed, with the permission of the publishers, from a small "Guide to the History of Art" which has long been in use in German schools; but this framework has been filled in by reference to standard English, German, and French authorities, and each division of the book has been supplemented by a chapter on Art in England. A glossary of the principal technical terms employed has been added; and if the "Elementary History" awake an interest in Art, and teach young people to recognise and appreciate beauty under whatever form it is presented to the senses, the aim of the writer will be fulfilled.

N. D'ANVERS.





## PREFACE.

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THE fine arts once played a very important part in the refined and intellectual life of this country; but since the close of the middle ages they have been undervalued and neglected among us. Happily at the present day many signs of a revival are presenting themselves, and art is now in much greater danger of being misunderstood than forgotten. Classical languages are no longer the only instruments of culture, and literary attainments have now ceased to be considered—as they for long were—the sole objects of a cultivated man's ambition; for causes of an almost opposite nature have largely directed attention to science and to the arts. The marvellous advances, brilliant discoveries, and splendid attainments of our foremost natural philosophers have been among the most powerful of the influences which have secured for scientific research so large a share of public attention. In other words, we have cared for science because it is living and growing under our eyes.

With art the case is different. It is a revival and not a fresh growth which we are witnessing. Without disparaging the artists of the present century, it is indisputable that, with the exception of music and to some extent of landscape, they have in no case carried the arts so far as they had already advanced at earlier periods of their history. The arts have revived because a time of prolonged peace and the accumulation of great wealth have given to many of the rich the leisure and means to surround themselves with objects of refinement and luxury; while the marvellous spread of illustrated publications, and the increased facilities for travelling and observing the buildings and pictures with which the older countries of Europe teem, have tended to rouse among all ranks of the community an interest in works of art. The present movement is essentially a popular one. It is not headed, like the scientific movement, by the foremost men of the day, with all their acuteness and knowledge stimulated to the full. It has rather taken its rise among those who are but ill-informed on artistic subjects, and therefore stand peculiarly in need of guidance and instruction. Nothing could consequently be more appropriate to the wants of the day than the publication of works on the fine arts calculated to give sound information

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in a popular form. The present Elementary History of Art may, therefore, be held to be well-timed.

It is not within the power of this or of any book to give an intimate knowledge and keen appreciation of art. That can only be attained by the zealous study of works of art themselves; and it is difficult to gain a sufficiently intimate acquaintance with such works for this purpose, except after going through some portion at least of the training of a practical artist. Few, if any, can thoroughly appreciate an artistic rendering of outline, of colour, or of form, without some skill in drawing, colouring, or modelling. A great deal, however, remains to be known about works of art which can be learned from books, which those who cannot draw a line may most usefully learn, and of which even those who practise some branch of the fine arts with great success are often ignorant. It is the object of this little volume to convey an outline of so much of this knowledge as can be comprised under the form of a History. Perhaps the best starting-point for the study of all, or any of the fine arts, is their history. In the case of each country where art has been cultivated, we have a simple commencement, a gradual growth, a culminating point, and a decline; and it is while en-

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deavouring to understand the course which was run by any one art, or any one school of artists, that we can best acquire a knowledge of the principles as well as the practice of the art or school in question.

Such a knowledge also enables the student to appreciate at their due value the works of any individual artist with which he may meet, and to assign to them their true position.

At a time, then, when some knowledge of pictures and architecture, of statues and of music, is becoming indispensable to those who desire to share in the culture of the day—when the architecture of public and private buildings is constantly attracting attention—when the galleries of this country are being thrown open to the public—and when many thousands of our countrymen and countrywomen visit the Continent each year—the History of Art has a great claim to be studied. It is quite true, as has been pointed out, that a knowledge of the history does not necessarily convey the power to perceive the beauty of works of art. It is also true that this knowledge may exist without a keen perception of the theoretical principles of art, or of the critical rules by which the productions of artists should be judged. It however lies at the root of both these acquirements, and the best way of cultivating an ap-

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preciation of works of art, and of training the judgment to form sound opinions of their merits and defects, will be to begin by becoming familiar with their history through all time, and then to seek an intimate acquaintance with such of the best examples of each art as may be accessible.

For students who desire thus to train their own minds, for those who wish to prepare themselves for Continental travel, and above all, for pupils in schools of a high class, no handbook of Art History could well be more suitable than the little volume now published. Its arrangement adheres pretty closely to that of the well-known German manual on which it is based ; but having had an opportunity of comparing the two closely, I find this work to be so much varied and enlarged as to be virtually an entirely new book, and in my opinion a better one.

As far as regards architecture, the only art upon which I can venture to speak with the confidence which grows out of some degree of personal experience, I have no hesitation in saying that though the notices of the styles of various countries are necessarily so very brief as to omit much which in a larger volume ought to find a place, the "Elementary History" contains sufficient information to be of real service to the art-

student or the traveller. The history of architecture is so intimately allied to the theory and the artistic motives of the architect, that it is hopeless to attempt to appreciate any important building or group of buildings without some knowledge of their place in the development or decadence of the art. What is true of architecture in this respect is also true of the sister arts ; and the information which this volume contains will suffice, if thoroughly understood and borne in mind, to act as a key to much which without it must remain closed, even to persons naturally possessing artistic instincts and gifted with artistic skill.

T. ROGER SMITH.

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## LIST OF WORKS CONSULTED.

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- Gwilt's "Encyclopædia of Architecture."  
Fergusson's "Handbook of Architecture."  
,, "History of the Modern Styles of Architecture."  
Leeds' "Rudimentary Architecture."  
Kugler's "Kunstgeschichte."  
Lübke's "Handbook of Sculpture."  
Flaxman's "Lectures on Sculpture."  
Westmacott's "Handbook of Sculpture."  
Viardot's "Merveilles de la Sculpture."  
Kugler's "Handbooks of Painting."  
Reynolds' (Sir J.) "Discourses."  
Wyatt's (Sir M. D.) "Lectures on Fine Art."  
Wornum's "History of Painting."  
Ruskin's "Modern Painters."  
Redgrave's "Century of Painters."  
Racinet's "L'Ornement Polychrome."  
Duplessis' "Merveilles de la Gravure."  
Haweis' "Music and Morals."  
Clement's "Les Musiciens Célèbres."  
Fetis' "Biographie universelle des Musiciens."  
Burney's (Dr.) "History of Music."  
Hawkins' (Sir G.) "History of Music."  
Hogarth's "History of Music."  
Chappell's "Popular Music of the Olden Time."





ELEMENTARY  
HISTORY OF ART.

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PART I.

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ARCHITECTURE.

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INTRODUCTION—MEANS AND METHODS IN BUILDING.

THE materials used for a building are of the greatest importance to the whole structure. The following are employed:—

1. *Natural Stone*, the best substance that can be used—such as granite, sandstone, or limestone—hewn and dressed in regular blocks. In very early times, for raising massive piles without any elaboration of plan—such as still remain in India—large, undressed stones were used in the irregular forms in which they came from the quarry. The interstices between these large *polygons* (many-cornered stones) were filled up with rubble, or stone broken small. This mode of building, which was chiefly prevalent in the earliest ages in Asia

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Minor, Greece, and Italy, is known as the *Cyclopean* style of architecture. This term originated in Greece; from the tradition that structures of this description were the work of the Cyclopes, or one-eyed giants. Of all the antique buildings constructed of hewn stone, the Grecian temples, mostly built of white marble, were the finest. To increase the appearance of solidity, the surface of the stone is sometimes left rough. This is the case in certain varieties of the style called *Rustic*, the name given to the kind of masonry in which the stones are marked at the joints by *splays* or *recesses*.

2. *Brick structures* mark a certain step in art-development, as it is necessary in the first place to form the material for them of the soft earth or clay provided by nature; moreover, other artificial substances are required in addition to the actual bricks,—such as cement and stucco. Bricks were employed in the erection of simple, massive structures in the earliest times, in Persia, Babylon, and Assyria. In our own day plain brick building, without stucco, has been brought to great perfection by Schinkel, whose finest work of the kind is the *Bau-Akademie* (architects' school) at Berlin.

3. *Wood*. Wood was employed in the erection of log-huts in the earliest times, strong beams being usually piled up horizontally, and ingeniously joined at the corners. In the middle ages a wooden architecture prevailed, having a framing of timbers, the spaces between them being filled in with stone, clay, or bricks (half-timbered constructions). The beams and posts were

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often elaborately carved, as we see in many buildings which have been preserved from that time.

The wooden architecture of Russia is rough, consisting merely of trunks of trees piled up horizontally. That of Switzerland, on the other hand, is pretty and pleasing. An extremely artistic style of wooden architecture prevailed in Norway in the early part of the middle ages. Many churches of that style are still extant. The largest is that of Hitterdal, the appearance of which is very remarkable.

4. *Iron* is a material employed only as an important auxiliary, either for the making of *ties* and *cramps*, or, in combination with glass, for the construction of large roofs, such as we see in railway stations, markets, and exhibition buildings.

If architecture is to rank amongst the fine arts, it must combine utility and perfect adaptation of means to ends with beauty and grace. A merely utilitarian building does not come within the realm of art. It is only when something more has been done than the carrying out of the mechanical principles of construction, that a building can be called a work of art. It is principally in temples and monuments that we see both the artistic and scientific principles of architecture applied. Even a private residence may, however, be raised to a work of art by an artistic arrangement of the ground-plan, by judicious treatment of materials, and a careful attention to the laws of symmetry.

A building may be said to have character when its

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form and proportions entirely express the purpose for which it is intended. The effect may be improved by well-designed ornamentation.

The form and style of a building depend in a great measure upon the mode of covering spaces; which in its turn is affected by the nature of the material chosen. Rock-hewn caves, such as those of the Hindus, Egyptians, Etruscans, and other ancient peoples, are *monoliths* (of one stone), even when the cave is large and divided into different parts by props of stone left standing. When a detached building is to be erected, the simplest course is to define its form by columns or pillars, which may consist either of a succession of stones of the same size, or of a single mass (monolith). The openings between these are then spanned by horizontal stones (*lintols*). This was the plan adopted by the Egyptians and Greeks. Wooden lintols were sometimes employed instead of stone, both by the Greeks and Etruscans.

The nature of the material necessarily restricts roofing with lintols within certain limits. When wider openings are to be covered, the stone lintol is replaced by the vault, or arched roof, which is formed of stones cut wedge-shaped and cemented together with mortar (*voussoirs*). The arch, of whatever kind—semicircular, pointed, horseshoe, or fluted—supplanted stone lintols, and the vault the flat roof. This was the mode of roofing adopted by the Romans, and by different nations in the later middle ages, and at the time of the Renaissance.

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From the artistic working out of these various systems of construction, the different styles of architecture develop themselves as a matter of necessity.

### I.—INDIAN ARCHITECTURE.

It is to Asia, the cradle of the human race, that we must turn to find the earliest germs of art, and to trace their development. It would be a mistake with the end we have in view to go back to the most remote ages, as previous historians have done. The history of Indian art appears to us to commence with the rise into power of Asoka, who forsook the religion of his fathers and adopted Buddhism. In the very first period of its development Indian architecture attained to a distinctive style in the religious monuments erected. This style was subsequently adopted by the Hindu or Brahminical sects, who completely transformed it by the use of profuse ornamentation.

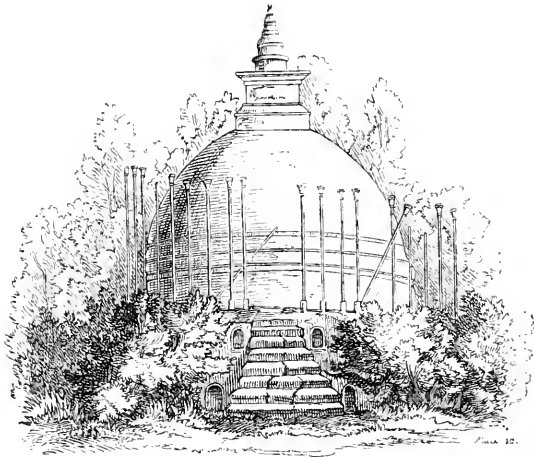
The Hindu people retained their national religion and peculiar style of architecture, even in the political apathy into which they subsequently sank; and there exist many comparatively modern buildings in which the original forms can be recognised, overladen though they be with ornamentation.

The various districts of the vast territory of India are strewn with an extraordinary number of monuments of an exclusively religious character, erected by the professors of one or the other of the two great religious

systems of India ; and resembling each other in general style, in spite of a vast diversity of form.

The earliest works of which we have any knowledge are :—

1. *Topes* (from the Sanscrit *stupa*, a mound, a heap, a cairn), simple funeral monuments for the preservation of relics of Buddha and of his chief disciples.—These



Tope of Ceylon. Fig. 1.

erections are also called *Dagobas*, and are often of considerable size,—the two Topes of Sanchi, for instance, the larger of which is 120 feet in diameter and 50 feet in height. The Topes of Ceylon are even larger : the Ruanwelle Dagoba was originally 270 feet high. The Thuparamaya Dagoba, near Anuradhapoora, the ancient capital of Ceylon, is smaller, but it stands on a plat-

form of nine feet high, and is surrounded by rows of pillars, which give it quite an artistic appearance (Fig. 1).

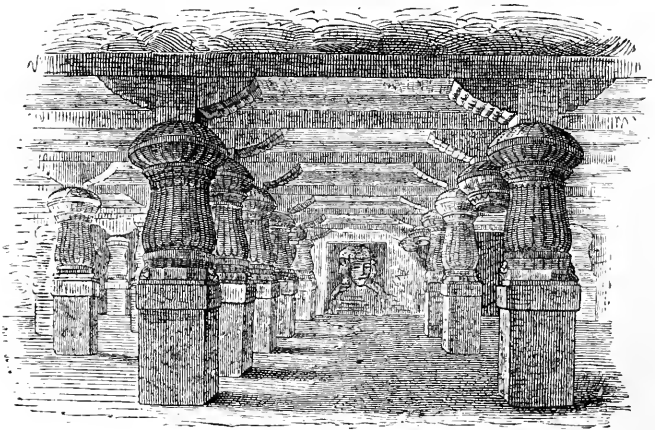
2. *Rock-cut Caves*.—Originally intended as residences or monasteries for the followers of Buddha, and subsequently converted into temples. Such are the cave-temples of Ellora: the Ravana, Indra, Kailasa caves, etc. These buildings much resemble early Christian churches in their internal arrangements: rows of pillars separate the nave from the aisles; and in Buddhist temples a small Dagoba or shrine, containing a seated image of Buddha, rises at the end of the cave, in much the same place as the altar in Christian churches. Buddhist caves are of simple construction, with plain piers and unpretending ornamentation; the Brahminical, or Hindu, on the other hand, are often intricate structures, with every part profusely decorated with sculptures.

There are no less than thirty-six caves of this description scattered through the Western Ghauts and in the island of Elephanta in the harbour of Bombay. Our illustration (Fig. 2) is one of these. That of Karli, on the road between Bombay and Poonah, is the largest, most complete, and most beautiful.

On the Coromandel coast, near the village of Sadras, are the cave-temples of Mahavellipore, which are probably the remains of a once important royal city. They are hewn from rocks above ground.

3. *Pagodas*.—Hindu places of worship, consisting of detached buildings above ground. A pagoda consists of

a group of structures sacred to the god, surrounded by several series of walls forming an enclosure. The central building is of pyramidal form, and is covered all over with profuse ornamentation—sometimes even overlaid with strips of copper. The walls are generally of hewn stones of colossal size, and the gateways are elaborate



Cave of Elephanta. Fig. 2.

pyramidal structures of several stories. The pagodas of Mahavellipore and Jaggernaut are fine specimens of this style of building.

A system of civilisation so vigorous and advanced as that of the Hindus could not fail to exercise a lasting influence on surrounding nations; and we find their religion and their style of art widely adopted in the large island groups, and the neighbouring continents.



The most remarkable of all Indian buildings are, however, those erected by the Mahomedan conquerors, who brought their own style with them, and combined it with the system of ornament prevailing amongst the natives. The city of Ahmedabad, the Moslem capital of Guzerat, is especially rich in mosques of surprising beauty. They mostly consist of a courtyard, surrounded on three sides by open colonnades, the mosque itself filling up the fourth side. Three large doors give access to this mosque, which is surmounted by three or more large domes. The interiors of the mosques are richly ornamented, as are also the bold external minarets on either side of the principal entrance. The tomb of Mahomet, at Beejapore, is one of the largest domical structures now known to exist in any country. It is a square room, measuring 135 feet each way. At 57 feet from the floor the wall begins to contract, by a series of *pendentives* (*i.e.* the portions of vaults placed in the angles of rectangular compartments, to reduce them to a round or other suitable form to receive the dome) of great beauty and ingenuity. The dome is raised on the platform of the pendentives. The mosque of Beejapore is little inferior to the tomb above described, and there are no less than seven palaces within the citadel.

## II.—EGYPTIAN ARCHITECTURE.

It is on the banks of the Nile that we meet with the earliest traces of art in the West ; and the history of Egyptian architecture is divided into two great periods. The first is that of the Pyramids, the principal of which are near Memphis, once the capital of Lower Egypt ; and the second is that of the temples erected by the kings of the Theban dynasty, whose royal city was Thebes.

The Pyramids are the oldest monuments of the world, and date from about 3000 B.C. They consist of conical masses of masonry, raised over a small tomb which contained the sarcophagus of the monarch, and their mode of construction was as follows : A shaft of the size of the sarcophagus was first sunk in the rock, and a suitable chamber for it hollowed out when the right depth was reached ; above this chamber a step-formed, gradually tapering mound was erected, and blocks of masonry were then laid on each layer of the steps, the whole being subsequently cut to an even sloping surface. The outer masonry or coating has in most cases been partially removed. These huge buildings are constructed almost entirely of blocks of stone, bricks having rarely been employed.

The three great pyramids are at Gizeh (Geezeh), a village near Cairo ; and according to the inscriptions they were erected by Cheops, Kephrem or Suphis II., and Menkara or Mycerinus. The height of the oldest, or Great Pyramid, was 480 ft. 9 ins., and its base was

764 ft. square ; the second was 450 ft. high, with a base 707 ft. square ; and the third was much smaller, being only 218 ft. high by 354 ft. square. The lower sepulchral chamber of the last-named contained a sarcophagus, which had been rifled of its contents when it was discovered. This stone coffin was removed to be conveyed to the British Museum, but it was lost off Cartagena in the shipwreck of the vessel conveying it to England. On the eastern side of each pyramid is a small sanctuary, probably intended for the worship of the dead. Extensive private sepulchres, more or less deeply excavated in the rock, are connected with the pyramids.

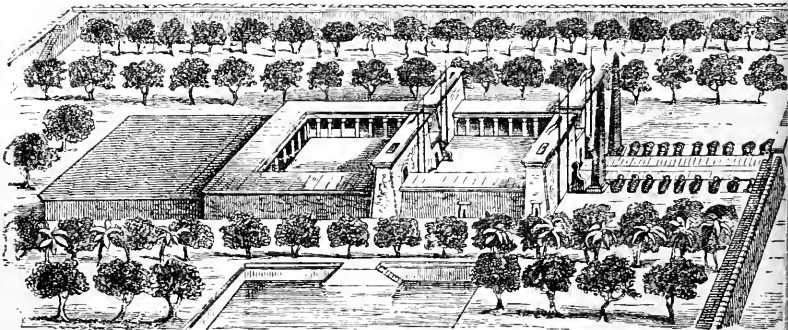
The fine obelisk of Sesurtasen I. (Osirtasen) at Heliopolis is a monument of the second golden age of the old empire, which commenced rather more than two thousand years before the Christian era, and included the twelfth dynasty. It is a simple memorial column, with a square base, gradually tapering sides, and a pyramidal or pointed top, cut with geometrical precision from a single stone, in the manner characteristic of Egyptian art. At the time of its erection, however, building such pillars was carried to considerable perfection in Egypt.

About 2000 B.C. Egypt was invaded by an Asiatic people called Kyksos, or Shepherd-Kings, who drove the rulers of the land into Upper Egypt, and reduced the people to subjection. It was not until 1400 B.C. that the intruders were expelled, after which commenced the era of the "New Empire," with Thebes for its capital.

In the period included between the 16th and 13th centuries B.C., Egypt reached the zenith of her greatness,

and Egyptian architecture its fullest development. It was the golden age of art—the age of the construction of the great temples.

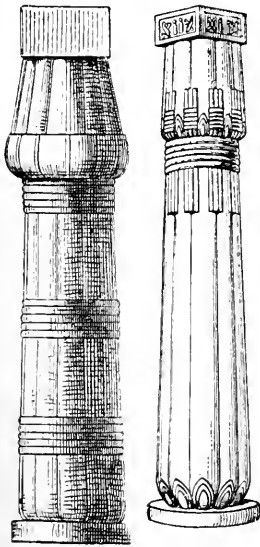
The Egyptian, like the Indian temples, consist of a cluster of different parts enclosing a small sacred centre or shrine. The towering pyramidal enclosure-walls, with their mighty crowning cornices, give an imposing appearance to the entrance to the holy place. No window-openings, no fanciful grouping of columns, break the monotony of the desolate courts, which are covered as with a tapestry with mystic



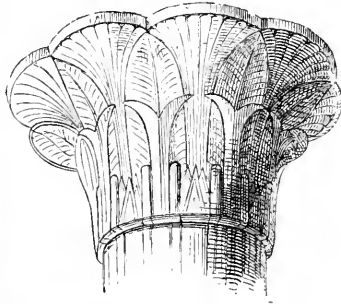
View of an Egyptian Temple (restored). Fig. 3.

many-coloured hieroglyphics (sacred sculptures) and representations of gods and rulers. A double row of sphinxes or of ram-headed colossi often leads up to the entrance, which is flanked on both sides with pyramidal pylons. The doorway between these pylons leads into a square vestibule open to the sky, with porticoes

on two, sometimes on three sides. The vestibule gives access to a large inner court, with a massive roof supported on columns. Beyond this are several smaller apartments of varying size, enclosing within them the kernel of the whole—the low, narrow, mysterious, dimly-lighted *cella*—the shrine in which is enthroned in mystic



Egyptian Columns. Fig. 4.



Capital of an Egyptian Column. Fig. 5.

gloom the image of the god. The internal walls, the ceilings, the pillars, as well as the outside of the building, are all profusely decorated with coloured symbolic carvings, which add largely to the majestic appearance of the structure.

The ruins of Thebes, the "City of a Hundred Gates," grand and imposing even in its decay, are the most extensive in Egypt, and are scattered on both sides of the Nile, which runs through the ancient town. Those of the Temple of Karnac are the largest and most remarkable. The Sanctuary of Karnac was built by Sesurtasen or Osirtasen I., and the rest of the building was added by later monarchs. The great *hypostyle* hall covers more than 88,000 square feet, and contains a central avenue of twelve columns, 60 feet high and 12 feet in diameter, and 122 of lesser dimensions. Nearly all the larger Egyptian temples contain hypostyle halls, which derive their name from their having an upper row of columns, through which the light was admitted to the central hall. (The literal meaning of the word hypostyle is "raised on columns.") The temple of Luxor, on the same side of the Nile as that of Karnac, was connected with the latter by an avenue of sphinxes.

Columns mark the ground-plan of Egyptian temples. They are of various forms. One of the oldest is represented in Fig. 4. The shaft, supported on a round base, somewhat resembles a bundle of reed-stems, and its *capital* (*top*), springing from the necking of the shaft and banded together with it, is supposed to represent a lotus bud: above the capital is laid the *abacus* (a level tablet or shallow block), supporting the *entablature* (the horizontal beams and cornice). Many columns have capitals representing fully-opened flower calices, instead of buds; and in later temples we meet with pillars in

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which heads of the goddess Hathor and other deities are used as the ornaments of capitals. We must not close this notice of Egyptian pillars without a word on the so-called *caryatid* columns, which are square piers with colossi placed in front of them. Although not strictly architectural objects, as they do not support the entablature, they greatly add to the architectural effect of Egyptian temples.

The tombs of the royal Theban dynasties, excavated from the living rock in the western plain of the Nile, are no less worthy of study than the temples. A labyrinth of winding passages leads from a vestibule to the sarcophagus chamber itself, which is a large space, surrounded by piers, called the "Golden Hall." The walls of these tombs are covered with paintings relating to the life of the ruler, and the sarcophagus rises in the centre. There are many distinct groups of tombs in the plain of the Nile, of which the most remarkable are the Tombs of the Queens, the Tombs of the Kings, and the Cemeteries of the Sacred Apes. Other important Egyptian monuments are met with elsewhere, especially in Nubia—such as the temple on the island of Elephantine, the two rock-cut caves at Ipsambul, the larger of which has an external façade 100 feet in height, adorned with a statue, 65 feet high, of Rhamses the Great, the Sesostris of the Greeks.

Egyptian architecture entered its final stage in the Ptolemaic age. The temple on the island of Philæ is a monument of that epoch.

## III.—ASIATIC ARCHITECTURE.

1. *Babylon and Nineveh.*

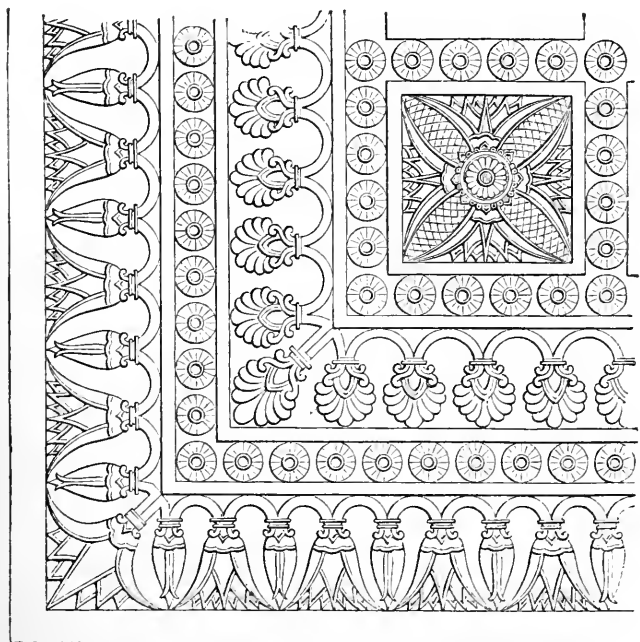
THE inhabitants of the great region watered by the Euphrates and Tigris, extending from the Armenian mountains to the Persian Gulf, attained at a very remote age to a high degree of civilization, as is attested in the accounts in the Old Testament of the building of the Tower of Babel. The Temple of Baal, or Belus, of eight stories, or terraces, each less than the lower one, must have surpassed the pyramids of Egypt. Not less famous are the hanging gardens of Semiramis, which were connected with the palaces of the Assyrian rulers. Of all these works nothing now remains but the mounds near the town of Hillah, built on the ruins of the ancient Babylon, and beneath which the old temple of Belus,\* and the palace of Nebuchadnezzar (600 B.C.), are by some supposed to have been recognised. Many of these buildings were evidently destroyed by fire, the ruins consisting in a great measure of vitrified masses; but in some cases their rapid decay was the result of their

\* The distinction of being the ruins of the Tower of Babel is claimed for no less than three different masses: *Nimrud's Tower* at Akkerkuf, the *Mujellibe*, east of the Euphrates and five miles from Hillah, and the *Birs Nimrud*, west of the Euphrates and six miles north-west of Hillah; but there is no sufficient evidence for identifying any one of them with the famous Tower of Babel.



having been built of sun-burnt bricks, which gradually crumbled away by exposure to the atmosphere.

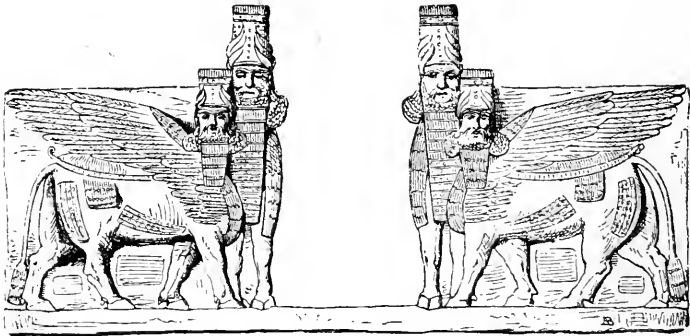
Important discoveries of ruins, extending over some ten miles, have been made in recent excavations at Mosul, on the right bank of the Tigris. The palaces



Pavement Slab from the Palace of Koyunjik. Fig. 6.

and buildings brought to light have been named after the villages of Nimrud, Khorsabad, and Koyunjik, near which they were found, and are most probably the ruins of ancient Nineveh. They are intricate buildings, erected

on terraces of brick, and consist of a number of small apartments and long galleries, grouped about the central court. No very distinctive architectural forms have as yet been discovered—such as columns of a characteristic style; but this is in a great measure atoned for by the richness of the architectural details. The bas-reliefs sculptured on tablets or alabaster slabs, and covering the walls of clay bricks, are very beautifully carved. They commemorated the chief events in the lives of the



Winged Bulls of Khorsabad. Fig. 7.

Assyrian rulers. Many of them have been removed to the British Museum; of these the "Lion Hunt," from the palace of Nimrud, the "Siege of a Town," and the "Erection of a Colossal Bull," are among the most remarkable. The ornaments of the variegated glazed slabs of the pavements and the upper parts of the walls are in many cases not less beautiful than the bas-reliefs. The beauty of the drawing reminds us of Grecian

forms. Our illustration (Fig. 6) represents one of the pavement slabs of the palace of Esarhaddon at Koyunjik. The entrance gateways of these palaces were generally flanked by pairs of colossal winged bulls, with human faces and elaborately curled hair and beards, wearing a high tiara surmounted by feathers (Fig. 7.) Arched gateways have also been dug out faced with glazed bricks of various colours. Galleries, raised on columns, forming a kind of upper story to the building, admitted air and light freely. All the Assyrian buildings were erected on terraces, to which flights of steps gave access, and were several stories high. They are all supposed to have been built between 1000 and 600 B.C. It was in 625 B.C. that Nineveh was destroyed by the Babylonians and Medes.

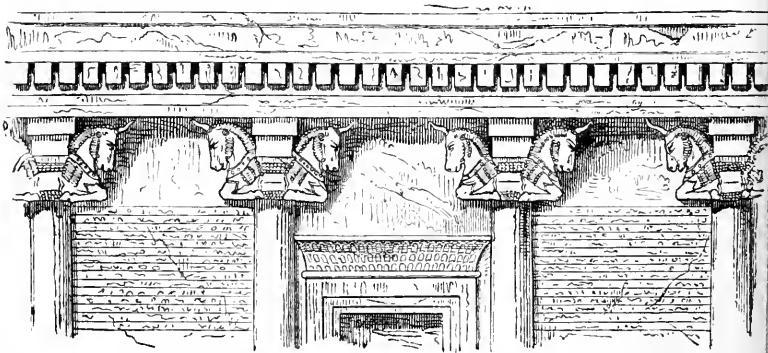
## 2.—*Medes and Persians.*

The art of these nations is a late offshoot of that of Assyria. The Medes and Persians adopted the terraced platforms and the brick walls faced with costly materials characteristic of the ruins of Babylon and Nineveh. This style of ornamenting walls, which was common throughout the whole of Central Asia, and in ancient Egypt, may perhaps have sprung from the designs of the exquisite carpets in the manufacture of which the people of the East excelled in very early times.

The royal palace of Ecbatana, the capital of Media,

was seven stories high, built in the terraced style, with coloured walls in some parts glowing with gold and silver. These walls were evidently imitations of those faced with coloured glazed bricks, characteristic of the palaces of Nineveh. The columns and ceiling-beams of the halls were made of cedar and cypress wood, and covered with gold and silver plates.

Intercourse with the Greeks of Asia Minor greatly



Rock-cut Façade from the Tombs of the Persian Kings. Fig. 8.

influenced Persian architecture, and led to the extensive employment of marble, and the adoption of the column and many Greek ornaments. On the site of the ancient Pasargadæ, near the modern Murghab, the ruins of a large structural tomb have been discovered, supposed to be that of Cyrus (559-529 B.C.). It consists of a small temple-like chamber with a gable roof, its form betraying Grecian influence, erected on a pyramid of seven steps. It was formerly surrounded by a well-kept park,

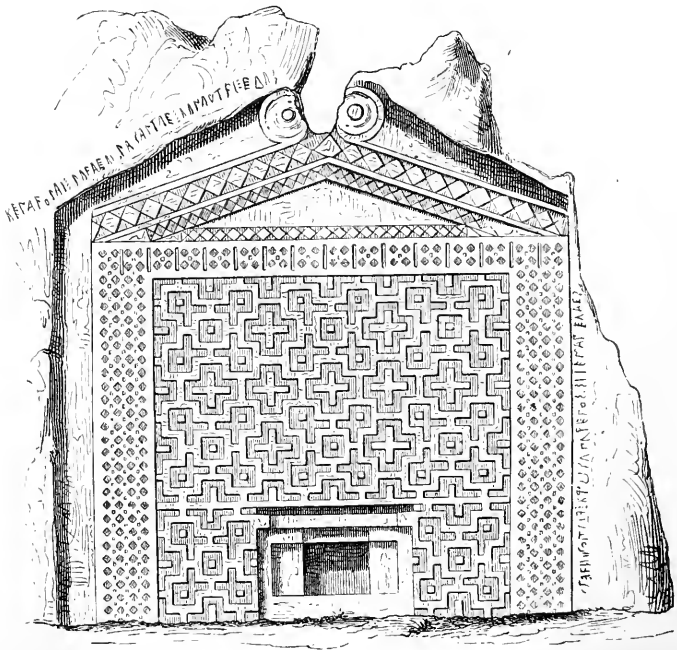
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and encircled by a cloister of marble columns at some little distance from it. It is constructed entirely of white marble, and once gloried in costly carpets, and vessels and ornaments of gold.

The world-famous palaces of Persepolis were erected under Kings Darius and Xerxes, so famous for their fruitless struggles with the Greeks. The ruins of these fine buildings are to be seen on the plain of Merdusht. It was in one of these that Alexander the Great flung down the burning torch. Massive double flights of steps lead to a level strewn with ruins, from which still tower some forty colossal marble pillars. These steps, together with the artificial terraces so favourable to their introduction, are a principal feature of all the ancient buildings of this neighbourhood, which also contains the tombs of the Persian monarchs, excavated from the rock and adorned with high sculptured façades cut from the same material (Fig. 8). The tomb of Darius at Naksh-i-Rustam is remarkable for having on the façade beneath the sarcophagus a representation of the Palace of Persepolis as it was in the days of the Great King, by means of which the parts missing in the ruins can be supplied. In all these façades we recognise an imitation of the Persian columns, which are remarkable for the carved bulls' and unicorns' heads which form the capitals.

3. *Asia Minor.*

The various native races of Asia Minor are famous for the strange tombs they erected,—each people having adopted a different form of sepulchral monument. The



Rock-cut Frontispiece at Doganly, the so-called Grave of Midas.  
Fig. 9.

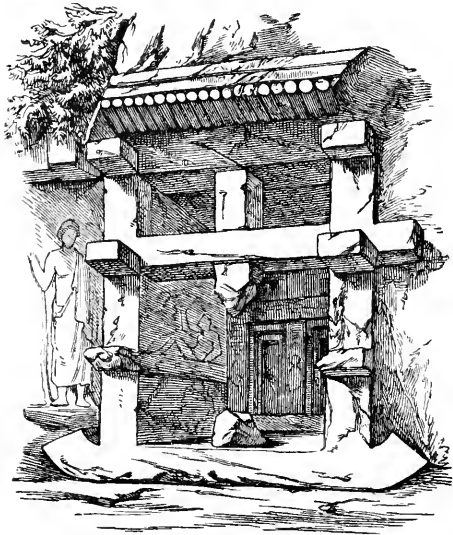
most ancient appear to be those of Lydia, which are of the primitive tumulus form, and often of colossal pro-

portions. The largest of all is the so-called tumulus of Tantalais, 200 feet in diameter, situated on the northern shore of the Gulf of Smyrna. Similar tumuli are to be seen in the neighbourhood of the old royal city of Sardis, which are supposed to be the tombs of the ancient rulers of the land.

The sepulchral monuments of Phrygia are of a different character. It was customary with all ancient peoples to raise mounds over the resting-places of their leaders, or, where occasion served, to use the natural rock for the structure of a tomb. The Phrygians were no exception to this rule ; they excavated their tombs in the living rock, and adorned them with skilfully-sculptured façades. These façades were entirely covered with linear patterns printed in various colours, and preserving the peculiar style probably suggested by the Eastern carpets, to which we have already alluded in our notice of Persian architecture. The so-called grave of Midas, at Doganlu (Fig. 9), is a remarkable specimen of this class. It is 40 feet high, cut from the living rock, and terminates in a pediment with two scrolls.

The Lycian monuments are of a form totally distinct from those of Lydia and Phrygia. The inhabitants of the romantic mountain districts of Asia Minor adopted two different descriptions of sepulchre,—one being structural or detached, the other cut in the rock ; but both were imitations of the wooden houses everywhere common amongst mountaineers. The former are perfectly constructed monolithic tombs, consisting of a double

pedestal supporting a sarcophagus, which is surmounted by a curvilinear roof, evidently borrowed from a wooden form. The second class—those cut in the rock—have either sculptured façades, or a kind of framing stand-



Rock-cut Tomb at Myra. Fig. 10.

ing out from the rock, (Fig. 10) closely resembling the fronts of primitive log huts. Subsequently porticoes on columns supplanted these carpentry forms, betraying the influence of the Greeks.



## IV.—AMERICAN ARCHITECTURE.

BEFORE commencing our review of architecture in the different countries of Europe, we must turn for a moment to the New World, and inquire what monuments have come down to us of the civilization of the early inhabitants of the two great American continents.

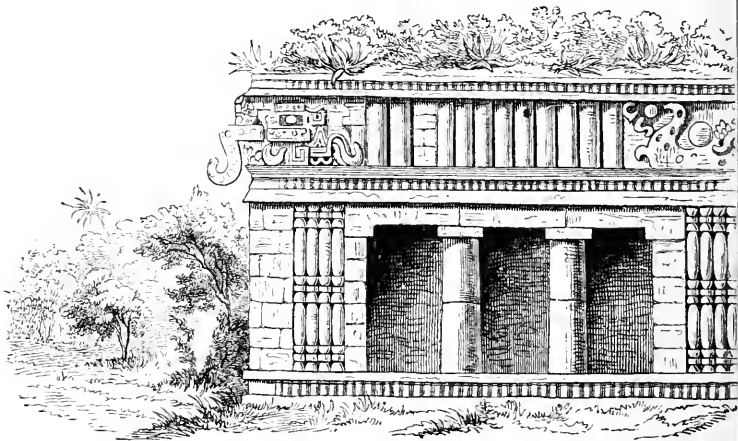
1. *North America.*—The architectural remains of North America scarcely come within the scope of our subject, as they are all of the rudest description: mere mounds, varying from five to thirty feet in height, enclosed within colossal walls of earth and stone. Their origin, and the purpose for which they were erected, are alike involved in obscurity.

2. *South America.*—The principal architectural remains, sculptures, etc., in South America, are in Peru, and the most remarkable of them appear to date from pre-Incarial times, and to have formed part of buildings erected by the predecessors of the ancient Peruvians—a race whose very name is unknown.

The ruins of Tita-Huanca, on the shores of Lake Titicaca, are of this class, and consist of monolithic doorways, one of which is 10 feet high by 13 wide; of pillars 21 feet high, and of immense cyclopean masses of masonry.

The monuments of the times of the Incas are inferior in every respect to those of the earlier inhabitants of Peru. The ancient Peruvians appear to have con-

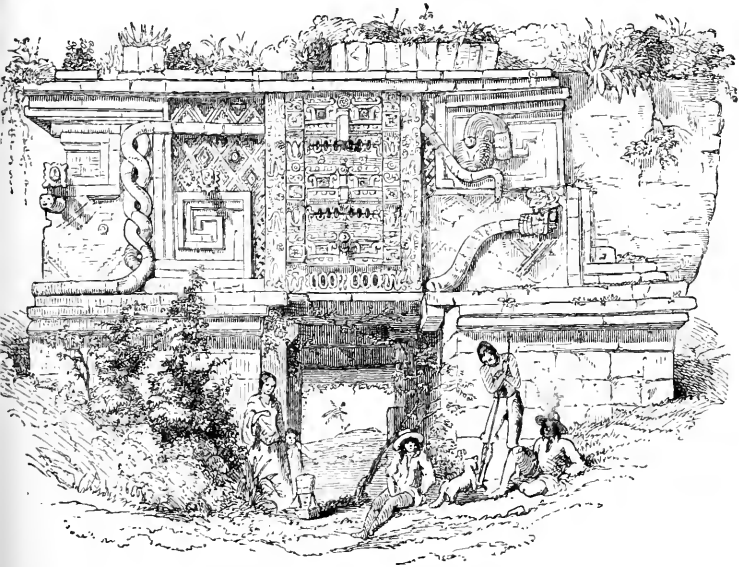
structed their earliest buildings of mud, which was supplanted by a kind of concrete, and that again by cyclopean blocks. The ruins of Cuzco, the old capital of the kingdom, are the finest specimens of Peruvian masonry still extant. They are composed of huge polygonal limestone blocks, fitted together with the greatest precision, and piled up in three terraces.



Palace at Zayi. Fig. 11.

3. *Central America.*—The principal architectural remains of Central America are in Mexico, Yucatan, and Guatemala. They are all supposed to have been the creations of the Toltecs, a race who probably dwelt in these provinces at the most remote ages, and attained to a higher degree of civilization than their successors, the Aztecs of Mexico, and the mixed races of the neighbouring districts. The buildings most deserving of notice

in Central America are the Teocallis, or Houses of God, and the palaces of the kings. The former consist of four-sided pyramids—generally divided into two, three, or more terraces—and the temple itself, which rises from a platform on the summit. The pyramid of Cholula, near



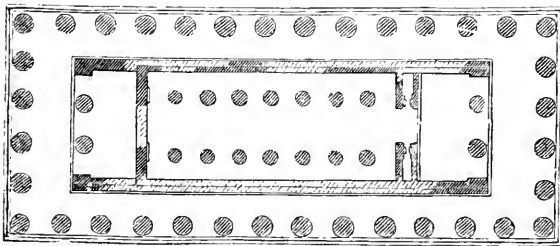
Casa de las Monjas at Uxmal. Fig. 12.

Mexico, is alike the largest and most celebrated of the Teocallis of Mexico ; but it has been much defaced, and the original temple has been replaced by a modern church dedicated to the Virgin. This pyramid originally measured 1400 feet each way, and was 177 feet high. The Teocallis of Yucatan are in much better preserva-

tion. They are not built on terraces, but are approached by an unbroken flight of steps. The pyramid of Palenque is 60 feet high, and the temple on the summit is adorned with *bassi-relievi* and hieroglyphical tablets. The roof is formed by courses of stone approaching each other, and meeting at the summit, with external projections resembling dormer windows. The palaces differ but little from the Teocallis. The pyramids supporting them are generally lower and of an oblong form, and the upper buildings contain a larger number of apartments. The residence itself consists almost universally of a stone basement, with square doorways, but no windows, surmounted by a superstructure often elaborately carved, and evidently borrowed from a wooden form. The palace of Zayi, and the Casa de las Monjas (the House of the Nuns) at Uxmal, are, perhaps, the finest buildings of this description in Central America. Many suppose them to be temples and palaces standing together, or groups of different palaces, which belonged to temporal officers of high rank. The palace of Zayi (Fig. 11) rises on a pyramid of three terraces, with architectural façades, and consists of tiers of buildings adorned with grotesque carvings. The Casa de las Monjas at Uxmal (Fig. 12) is raised on three low terraces, each about 20 feet high, one of which—that facing south—is pierced with a gateway leading into a courtyard, surrounded by buildings one story high, remarkable for the profusion of their decorations.

## V.—GRECIAN ARCHITECTURE.

GRECIAN architecture reached its fullest development in the building of temples. A Grecian temple rises from a platform of many steps within the walls of a sacred enclosure. Every part of the building is accurately proportioned, and every detail is finished as carefully as a work of sculpture. The Egyptians strove to give expression to their dim yearning for the sublime in the overwhelming vastness and massiveness of their buildings, but the Greeks produced an impression of



Ground-plan of the Temple of Neptune at Paestum. Fig. 13.

beauty and solemn grandeur by perfection of proportion and purity of outline.

The ground-plan of a Grecian temple is a parallelogram (Fig. 13), either with columns at each end only, supporting the sloping marble pediments, or continued all round. The *naos* or *cella*—the temple itself—is always small, even when the surrounding

enclosure is large. The earliest Greek temples are supposed to have consisted of a *naos* only, and were *astylar* buildings (*i.e.* without columns) except in front, where a porch was produced by continuing the side walls and placing columns between them *in antis*, as it was called, or between the two *antæ* (*i.e.* pilasters forming the ends of the walls). The next step was to advance the porch before the building, converting it into a *prostyle* (*i.e.* projecting line of columns). If the other end of the building were treated in a similar manner, it became *amphiprostyle* (*i.e.* prostyle at both ends), the sides being still *astylar* (*i.e.* without columns). The next stage was the continuation of the columns all round, enclosing the *cella* with colonnades on every side. This treatment is called *peristyle* (*i.e.* *peripteral*, or having columns all round). There are two kinds of peristylar temples,—those with a single row of columns on each side, and those which have two, which latter are called *dipteral* (*i.e.* having two wings or aisles on each side).

We must now describe the internal arrangement of the Greek temples. From the *pronaos* (*i.e.* porch) we step into the *cella*, beyond which is the *posticum* (*i.e.* back room), leading in some cases to the *Opisthodomus* (back temple). In large buildings the interior has a double row of columns, one over the other, the light being admitted through the upper row of columns. Sometimes, however, as in the great temple of Jupiter Olympius, the light was introduced through a small court without a roof in front of the *cella*. Temples

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thus lighted were called *hypæthral* (i.e. open to the sky).

There are three Grecian orders, the special characteristics of each of which we will presently describe. The term *Order* refers to the system of columniation adopted by the Greeks and Romans, and denotes the columns and entablature together,—that is to say, the supporting columns and the horizontal beams and roof supported by them.

In all early Grecian architecture we meet with one and the same ground-plan treated in two widely different styles. This is accounted for by the fact that Greece was inhabited by two separate races, distinguished as the Doric and the Ionic, who have given their names to the two chief Grecian orders of architecture. The third order is called the Corinthian,—why, has not yet been determined, as no examples of it have been found at Corinth.

To avoid confusion, it will be well to make ourselves acquainted with the different parts of the column and entablature in every order before describing the different treatment of those parts in the Doric, Ionic, and Corinthian styles.

A column consists of the *base*, the *shaft* or *stem*, and the *capital*. The *entablature*, that part of the building which surmounts the columns and rests upon their capitals, consists also of three parts,—the *architrave*, the *frieze*, and the *cornice*. The *architrave* is the horizontal portion resting on the *abacus* (a flat tablet placed upon

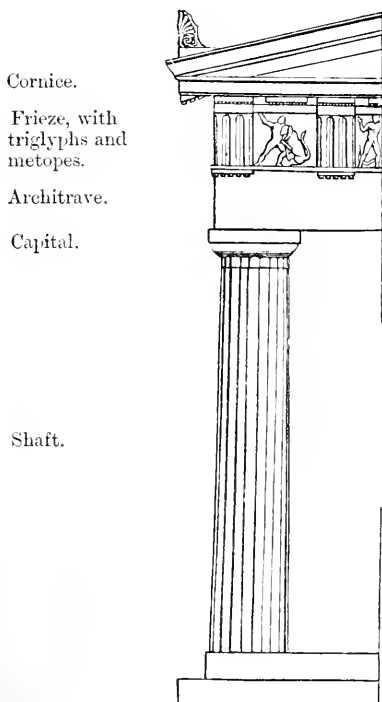
the capital), and is usually ornamented by mouldings with flat spaces between them. The upper moulding projects beyond the other, to throw off the rain. The *frieze*, the middle portion of the entablature, between the architrave and cornice, is generally ornamented with sculptures. The *cornice* forms the upper portion of the entablature, and is divided into several parts. The lower mouldings are called *bed-mouldings*, and the upper projecting part is the *corona* (crown), or drip, its purpose being to lead off the rain from the rest of the entablature. The triangular space over the portico, enclosed within the horizontal cornice and two *raking* (*i.e.* sloping) cornices, which follow the slope of the roof, is called the *pediment*, and answers to the gable in Gothic buildings. It is generally filled with sculptures, as in the Parthenon of Athens. The whole roof is most frequently constructed of marble.

### *The Doric Order.*

The Doric order is remarkable for solidity and simplicity, combined with elegance and beauty of proportion. (Fig. 14.) The Dorians dispensed with a base to their columns; or rather, they made the upper slab of the platform serve as a common base for the whole row of columns. Doric columns are massive, and have an *entasis* or convex profile. They are generally *fluted*—that is, cut into a series of channels touching each other, varying in number from sixteen to twenty. Several



rings, called *annulets*, deeply cut on the shaft, connect it with the capital, and throw into relief the *echinus*, a convex moulding forming the lower and principal



Doric Order. From the Temple of Theseus at Athens. Fig. 14.

part of a Doric capital. The Doric entablature is distinguished by the ornamentation of the frieze or

central portion with *triglyphs* (three channels), *i.e.* slight projections, divided by channels or flutes into three parts. The spaces between the *triglyphs* are called *metopes*. They are square, and were originally left open, serving as windows, but they are now filled in with stone tablets, adorned with sculptures in relief.

Above the triglyphs and metopes forming the frieze rises the third and last division of the entablature,—the *cornice*. Thin plates, called *mutules*, placed over each triglyph and each metope, connect them with the cornice. The *soffits* (under surfaces) of the mutules, are worked into three rows of *guttae* (*i.e.* drops).

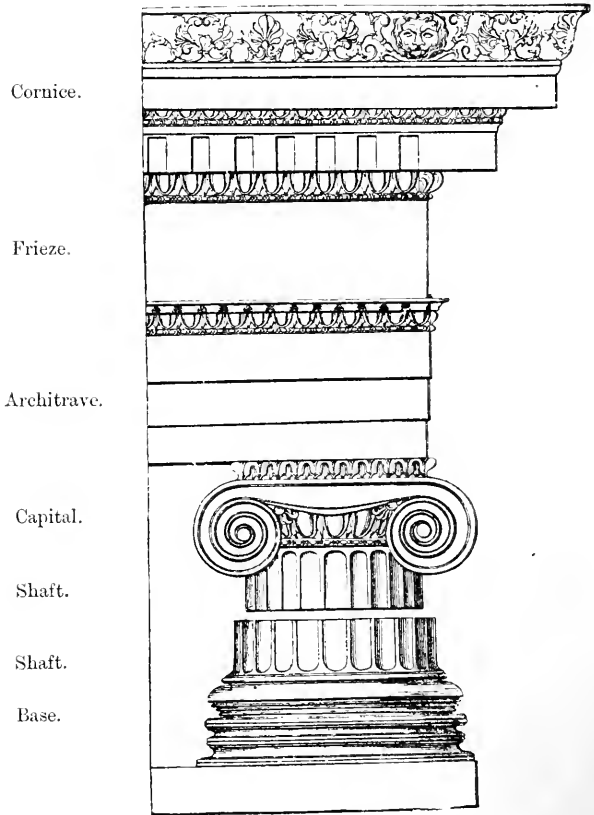
The *peliment*, although not forming part of the order—which is complete without it—is too constant a feature of Grecian buildings to be left undescribed. It is the triangular space over the portico at the gable ends of the roof, and is enclosed by the horizontal cornice of the order, noticed above, and the two *raking* cornices which follow the slope of the roof. The *tympanum* is the surface within these cornices, which is constantly enriched with fine sculptures. At the back of the cornice along the sides of the roof is the gutter, often ornamented by lions' heads.

Doric temples are now known to have been painted both externally and internally, and the colouring must have greatly increased the beauty of the general effect.

*The Ionic Order.*

The Ionic order (Fig. 15) is of quite a different character to the Doric. Instead of stern simplicity, we have graceful and pleasing, but often arbitrary forms. The capital of the column is the distinctive mark of the order, but the column itself varies greatly from the Doric. Instead of rising abruptly from the platform of the building, it has a base consisting of a series of mouldings at the bottom of the shaft. The shaft itself is taller and more slender, the channels or flutes are more numerous, more deeply cut, and have spaces left between them called *fillets*. A necking is generally introduced in Ionic columns between the shaft and the capital. The latter, the distinguishing mark of the order, has an *echinus* like the Doric, but instead of a simple flat *abacus* two *volute*s (*i.e.* spiral mouldings) projecting considerably beyond the *echinus* on either side. The upper part of the Ionic capital is a thin, square tablet, adorned with leaf patterns.

In the other portions of Ionic buildings we notice the same increase of richness and variety of form as in the columns. The *frieze*, instead of being divided into *triglyphs* and *metopes*, consists of one unbroken series of perpendicular slabs, generally adorned with figures in bas-relief or other sculptures. This frieze is called the *Zoophoros* (life or figure-bearer).



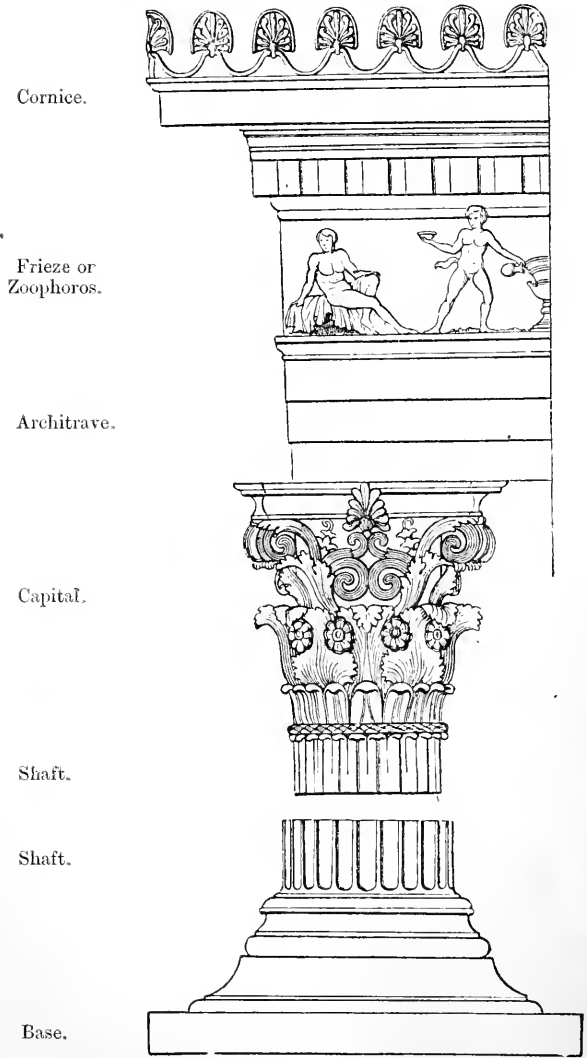
Ionic Order. From the Temple of Athene, or Minerva,  
at Priene. Fig. 15.

In Attica, Doric influence produced a modification of the Ionic style, which has appropriately been entitled Attic.

We have still to notice the Corinthian order (Fig. 16), which is in fact but a late variety of the two already described, from which it is distinguished more by its deep and foliated capital than by its proportions. The base and shaft of the Corinthian column are borrowed from the Ionic, but the capital is a new and distinctive form, representing flower calices and leaves pointing upwards, and curving gracefully like natural plants. On account of its beautiful shape, the deeply-indented acanthus leaf was most frequently adopted.

The history of the gradual development of the Grecian system of architecture from the first crude rudimentary forms to the perfection in which we see it in the monuments which have come down to us, will be for ever involved in impenetrable obscurity; but a careful examination of all existing buildings reveals certain differences in the treatment of their several parts, which may be taken as indications of the various stages of development.

*The first period* (600-<sup>470</sup>740) may be said to be included between the age of Solon and the Persian War. The existing monuments of this period are not very numerous, and are all of a massive and heavy type, with an appearance of great antiquity. There are extensive ruins of Doric buildings in Sicily: Selinus has six temples, Agrigentum three, Syracuse one, and Ægesta one; the last-named is in a very perfect state. At Pæstum, in



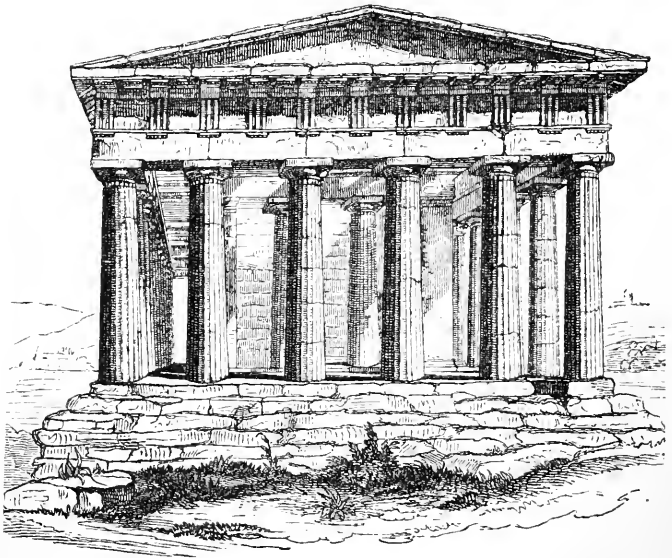
Corinthian Order. From the Monument of Lysikrates, at Athens. (Fig. 16).

Southern Italy (the ancient Magna Græcia), is an extremely fine group of temples, of which one—that of Poseidon or Neptune—is the most perfect and best preserved of all existing relics of antiquity. The ruins of the Doric temple of Corinth are perhaps the only remains of early Grecian architecture on the soil of Greece itself. It is one of the most massive specimens of architecture now existing.

Asia Minor is rich in ruins. At Ephesus the remains of the famous marble temple of Artemis or Diana, which was one of the seven wonders of the world, have been explored within our own day, and portions of the sculptured shafts brought to the British Museum by Mr. Wood.

*The second period (470-338)* is included between the Persian war and the Macedonian supremacy. In the Temple of Ægina, erected to the honour of Pallas or Minerva, we can see the commencement of the transition from the severe archaic style to the graceful ornate architecture of the later Grecian temples. Its sculptures are of Parian marble, and are executed with the greatest care and delicacy, even the wrinkles of the nude figures being rendered. The Temple of Theseus, at Athens, is one of the noblest works of the school of Attica, in which we see the stern Doric style tempered by the softer Ionic. (Fig. 17.) It is of more costly materials than that of Ægina, being built of white marble, and its form is also more perfect. We can likewise see the result of an Attic modification of the

Ionic style in two works of extremely modest proportions, of about the same date as the Temple of Theseus : the ruined temple on the Ilissus, and the Temple of Nikē Apteros (Wingless Victory) at the entrance to the Acropolis of Athens. It was when Perikles held the



The Temple of Theseus. Fig. 17.

reins of government that the finest monuments were erected. In his age the purity of the archaic style was combined with the science and grace of the mature epoch, and there was as yet no hint of the approaching decadence. The Parthenon, or Temple of Minerva

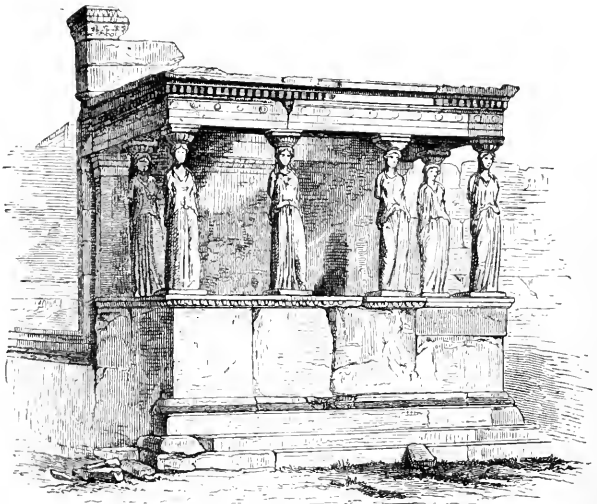


erected on the Acropolis (the highest point of the city), was destroyed, with many other fine buildings, by the Persians under Xerxes. When Athens once more rose to the first position amongst the states of Greece, Perikles restored the Parthenon (about 440 B.C.). He retained the original site of the old temple, but the form of the new building was different. It was of the style called *peripteral*, having columns all round, and was of considerable dimensions : 101 ft. broad by 227 long. The restoration occupied six years, but two mutilated portions are all that now remain of this magnificent structure. Ictinus and Callicrates were the architects, and Pheidias and his pupils are supposed to have executed the sculptures, many of which have been removed to the British Museum. Although they are so broken as to be nothing more than relics, they are universally acknowledged to be more beautiful than any works of sculpture ever produced.

Not less famous than the Parthenon itself is that magnificent Porch, the Propylæa, or Propylæum, built of white marble, which formed the entrance to the temple on the western side of the Acropolis. It belongs to the same age as the Parthenon, having been erected by the architect Mnesikles, under Perikles. It, too, is remarkable for perfection of proportion and grace of detail, and is a fine specimen of the harmonious combination of the Doric and Ionic styles.

But it is in the third building of the Acropolis—the so-called Erechtheum, dedicated to Minerva Polias—that

we see the fullest development of the graceful Attic-Ionic style. The original Erechtheum was named after Erechtheus, an Attic hero, and contained his tomb, but it was destroyed by the Persians; and the second building bearing the same name, which rose on its ruins, was a splendid compound structure, with many chambers



Caryatid Porch of Erechtheum. Fig. 18.

and porticoes, containing not only the sacred image of the goddess and the tombs of some of the old heroes of the land, but also many highly venerated religious relics. It was not until after the death of Perikles that the Erechtheum was rebuilt. The outside of the noble structure of this second building, although much muti-

lated, is still in a pretty good state of preservation. On the southern side a small vestibule remains, the entablature of which is supported by six beautiful female statues, or *caryatides*, instead of columns. (Fig. 18.)

Buildings similar to those described above were erected in other places,—such as the temple of the goddess Ceres, or Demeter, at Eleusis; the temple of Zeus at Olympia; and the temple of Apollo Epicurius at Bassæ, in Arcadia.

*The third period* commenced when the power of the republics began to wane, and lasted until the final overthrow of Grecian freedom. The buildings erected at this age were fine and numerous, but wanting in the simple, massive grandeur of earlier works. Oriental voluptuousness and sensuality gradually acquired an influence over the manly and highly-cultivated Hellenes, and the effect on their architecture was the substitution of profuse ornamentation for severity and purity of structure. Handsome private residences, palaces, and theatres were built instead of temples, and the ornate Corinthian style may be looked upon as the offspring of the age.

The transition from the Ionic to the Corinthian style can be seen in the temple of Athenē Allea, at Tegea, erected by Scopas, the celebrated architect and sculptor, in 350 B.C. The Corinthian monuments in Athens itself are small; the most characteristic is the choragic monument of Lysikrates, in which we see the Egyptian and Asiatic features combined with the Ionic. This

monument was erected in memory of a victory in 334 B.C. Fragments have lately been found of the colossal mausoleum at Halicarnassus, erected to Mausolus, king of Caria, by his widow Artemisia, in 353 B.C. It is one of the finest structures of the kind ever discovered. Some marble pilasters with richly inlaid panels, a statue of the king in several pieces (now joined together, and at the British Museum), and part of the *quadriga* (*i.e.* four-horse chariot) which crowned the monument, were amongst the ornaments excavated. Asia Minor also contains a good many remains of fine buildings of the Corinthian style belonging to this age. Such are the temple of Minerva, or Athēnē, at Priene, dedicated to the patroness of the arts by Alexander the Great, and the famous temple of Apollo at Miletus—a huge dipteral building, 164 ft. wide by 303 long.

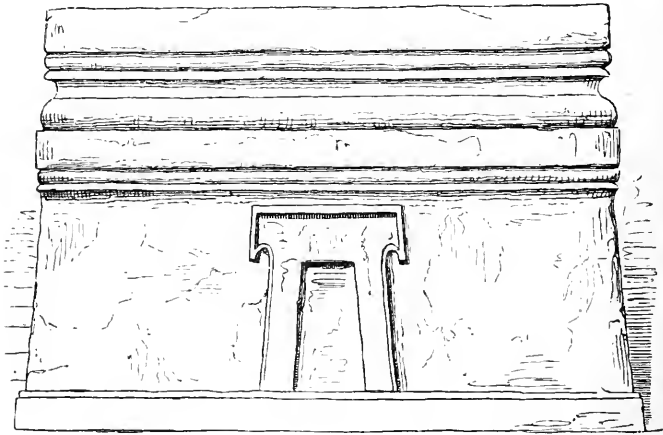
#### VI.—ETRUSCAN ARCHITECTURE.

ETRURIA, before the foundation of Rome, included nearly the whole of Italy. Of the origin of the Etruscans nothing definite is known, but they are supposed to have been an Asiatic people who took refuge in Italy about thirteen centuries before the Christian era. The Etruscans never became assimilated with the Italians, whose common origin with the Greeks is revealed in their language and personal appearance. The short, thick-set frames and large extremities of the people of Etruria contrasted unfavourably

with the supple, well-proportioned limbs of their neighbours, and their art never became blended with that of the people in the surrounding districts. When Etruria was subjugated, it soon became extinct as an independent state, and all that remains to testify to the high degree of civilization it had attained before the very name of Rome had been heard in the land, are the works of masonry and art which have come down to us. They are sufficient to prove that the Etruscans were skilful architects. Their tombs and fortifications were remarkable structures, and in the gates of some of the latter we see the first introduction of the arch, built of wedge-shaped blocks of stone fixed without cement, which was subsequently so widely adopted by the Romans. Such a gate is that called *L'Arco*, at Volterra. The famous *Cloaca Maxima* at Rome is one of the finest and most daring structures of the kind of which we have any knowledge. It has been attributed to Etruscan builders, and was a subterranean tunnel of vast extent, covered by three large arches one within the other.

The tombs are among the most interesting of Etruscan antiquities. They are hewn in rocks, and consist of several chambers, the roofs of which are supported on columns. Paintings run round the walls, representing incidents in the every-day life of the people, the worship of the dead, and the condition of the soul in the other world, etc. The façades of the graves have every appearance of great antiquity, and closely

resemble the fronts of Egyptian temples. (Fig. 19.) The finest of these tombs are at Corneto, Vulci, Chiusi, Castellazzo, and Norchia, a group of cities to be found in Central Italy. Objects of ornament or use of a great variety were found in the tombs,—many of them exquisitely carved and polished; the most interesting being the painted vases, many of which are to be



Façade of Tomb at Castellazzo. Fig. 19.

seen at the British Museum. That the Etruscans had a distinctive style of temple architecture we only know from written records, no remains of religious buildings having been discovered. The Etruscan language has never yet been fully deciphered, and until it is we must remain ignorant of much that existing inscriptions might reveal.

## VII.—ROMAN ARCHITECTURE.

THE situation of Italy much resembles that of Greece, but its greater distance from the East, the original home of the arts, rendered Grecian intervention necessary for the diffusion of culture amongst the various races of the continent. We find flourishing Grecian colonies in the south of Italy at a very early date. The Romans were deficient in imaginative genius, and we see few original forms of their own creation in their architecture. Their early works were copied from Etruscan buildings, and in their later style they borrowed largely from the Greeks. One peculiarity of Etruscan architecture, however, was always retained by the Romans, and carried by them to great perfection. We allude to the vault or arched roof, at first only employed in such utilitarian structures as bridges, aqueducts, canals, etc., but gradually introduced into buildings of every kind—basilicas, amphitheatres, baths, etc. The simplest kind of vault used by the Romans is the plain *waggon* or *barrel* vault, which is a semi-circular arch thrown across from one wall to another, or from one end to another of a longitudinal apartment. A second and more elaborate form of vault is the *groined* (*i.e.* intersecting) vault, in which two tunnel vaults of equal height cross each other at right-angles over a square space. A third form is the dome vault, which was subsequently combined with the semi-dome, in the semicircular recesses called *apses*.

These three systems of vaulting served not only to cover in sites of every size, but also to adorn the outer and inner walls of Roman buildings. The style would, however, have been characterless and insipid had not the Romans borrowed an artistic element from another source. This was the columniation of the Greeks, which they employed not only in the entrances to their temples, basilicas, theatres, amphitheatres, palaces, and baths, but also in the richly decorated courts of their private houses. The three Grecian orders were often introduced into a single building, but the favourite order was the richly decorated Corinthian, the beauty of which the Romans strove to increase, by adding to it the fulness and strength which the Greeks had never succeeded in giving it. (Fig. 20.) The Composite or Roman Order was the outcome of the attempt to improve the Corinthian. The great defect of the latter is the weakness of the small volutes beneath the abacus; this the Romans modified by removing the upper part of the capital entirely, and substituting the two double parallel scrolls of the Ionic column. (Fig. 21.) The distinctive feature of Roman architecture is the combination of the Etruscan circular arch with the Grecian system of columniation. The Romans seldom invented a new form, they never worked out a style distinct from that of their predecessors or complete in itself; and the interest of Roman architecture consists entirely in the fact that it is a transition style, a combination of all ancient styles, and the

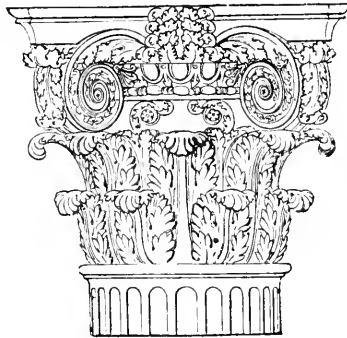


starting-point of early Christian architecture. An examination of Roman buildings, as we shall presently see, enables us to understand much that must otherwise have remained inexplicable in the arts of the Gothic age.

Roman architecture of the earliest period was of an entirely Etruscan type. To Lucumo Tarquinius Priscus—one of those early monarchs of Rome, round



Roman-Corinthian Capital.  
Fig. 20.



Roman or Composite  
Capital. Fig. 21.

whose names so many legends have gathered—is ascribed the building of the Capitoline temple.

The buildings erected in the earlier portion of the republic were of an exclusively utilitarian class. The Via Appia (Appian Way), and the long line of aqueducts of the Campagna are memorials of this age (312 B.C.). In the latter days of the republic, however, Grecian influence began to be felt, especially

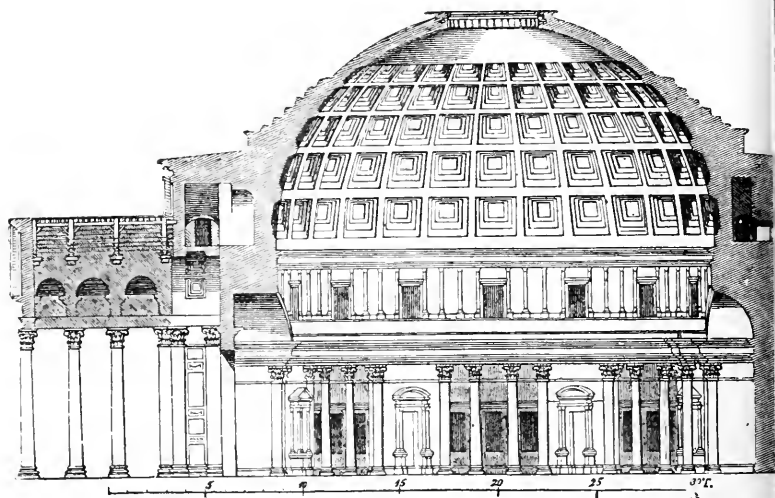
after the subjugation of Greece by the Romans (about 150 B.C.). The first fine temples of the Grecian style, and the earliest basilicas, were built by Metellus, out of the booty acquired in the Macedonian wars. The latter buildings were not only courts of justice, but market-places and exchanges. They consisted of a quadrangular hall; and the earliest specimens were quite open to the air. Later, an external wall took the place of the peristyle of columns which surrounded the original basilica. The space required by the prætor for his court was railed off from the other portions of the building in which markets were held and business was transacted, and consisted of a semi-circular apse with a raised platform, projecting from the farther end of the hall.

Towards the termination of the republic, when Rome was convulsed with civil war, and the revolts of the slaves threatened to overturn the whole system of government, the republican simplicity of earlier buildings was changed for a princely magnificence of style. The theatre, built by M. Scæurus, in 58 B.C., although only of wood, was capable of holding 80,000 spectators, contained handsome marble columns and fine statues, and was richly decorated with such costly materials as gold, silver, and ivory. Three years later, Pompey erected the first stone theatre in Rome, which held 40,000 spectators. Cæsar enlarged and beautified the Circus Maximus, built by Tarquin the Elder, of which but a few ruins remain.

These, and many other buildings, were however only steps in the advance towards that golden age of Rome, when Roman architects so entirely freed themselves from their old trammels as almost to have created a national style of architecture. The finest monument of this time is the Pantheon of Rome (Fig. 22), built by Agrippa, which is one of the grandest buildings of the ancient world. It is even now in a sufficiently good state of preservation for us to be able to judge of what it was. It exhibits the circular form of which the people of ancient Italy were so enamoured. Externally the effect is rather spoilt by the combination of the rectangular temple and the rotunda, but the interior is extremely beautiful, although it has been much spoilt by inappropriate alterations of a later date than the original building. The costly columns of yellow marble, with capitals and bases of white marble, and the marble slabs of the lower walls, however, still serve to give some idea of its pristine splendour.

We must also mention the theatre of Marcellus, much of which still remains in the present Orsini palace, and the ruins of the handsome tomb of Augustus,—the enclosure walls of which have alone been preserved,—as monuments of this age and that immediately succeeding it. After the death of the Emperor Augustus—whose boast it was that he had converted a brick into a marble city—the zeal for building seems to have cooled, and not to have been again revived for a considerable time. With the Flavii (A.D. 69) a second golden age of

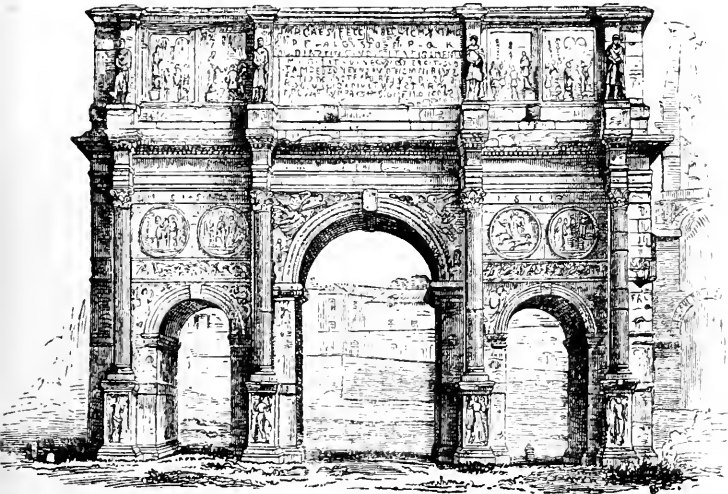
Roman architecture commenced. In the foremost rank is the Flavian amphitheatre, known as the Colosseum, which was begun by Vespasian and finished by Titus. It was the largest structure of its kind, and is very well preserved. It covers about five acres of ground, and



Section of the Pantheon. Fig. 22.

could contain 87,000 persons. It is 620 feet long by 513 broad. The exterior is about 160 feet in height, and consists of three orders of columns—Doric, Ionic, and Corinthian—with a story of Corinthian pilasters above them all. There are arches between the columns, forming open galleries throughout the building, and

between each alternate pilaster is a window. Four tiers of seats inside correspond with the four outside stories. The building was covered in by a temporary wooden roof or awning, called the *velarium*. The Triumphal Arch of Titus, at Rome (A.D. 70), is well preserved, and is remarkable for beauty of detail, and for the fact that



The Arch of Constantine. Fig. 23.

it commemorates the conquest of Jerusalem. The magnificent Arch of Constantine (Fig. 23) owes much of its beauty to its sculptures having been borrowed from a Trajan monument of earlier date. The tomb of Hadrian, which still exists under the name of the Mole of Hadrian, or the Castle of St. Angelo, surpasses all the sepulchral monuments of the time. Its basement was a square

of about 340 feet each way, and 75 feet high, above which rose a round tower 235 feet in diameter and 140 feet in height, the whole being crowned by a dome, the central ornament of which was a quadriga. It was faced with Parian marble, and contained two sepulchral chambers, one above the other.

The basilica of Constantine, begun by Maxentius, belongs to the latest period of ancient art. Fragments of the broken roof are strewn like masses of rock upon the ground, but three barrel vaults, which have remained standing, still rise from the ruins, together with the apse subsequently built on to the side-aisle, and, with the Colosseum, they overlook the desolate scene so suggestive of fallen greatness, and form a striking feature of the landscape for miles round.

Of the various *fora* (open spaces where markets and courts of justice were held) the largest and most celebrated was the Forum Romanorum. It stretched from the foot of the Capitoline Hill to the temple of the Dioscuri, and was surrounded by streets and houses. The boundary on the east and north was the *Sacra Via* (Sacred Way); on the other sides were corridors and halls (for the bankers, money-changers, etc.), many of them of great beauty. The Forum Trajanum, erected by the architect Apollodorus, is remarkable for its great circumference, and for its simple dignity and beauty. In the centre was an effigy of the emperor on a marble pillar.

The monuments of Pompeii deserve a word of special notice, as in them we can trace the transition from

Grecian to Roman forms. In the triumphal arches, baths, city walls and gates, temples and palaces of Pompeii, we have a kind of Rome in miniature. The private residences—the house of Sallust, for instance—show us that the people of this buried city enjoyed all the appliances of comfort and luxury known to the ancients.

### VIII.—EARLY CHRISTIAN ARCHITECTURE.

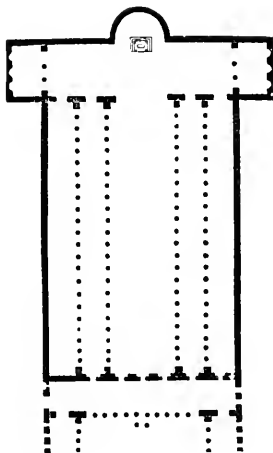
To find the first traces of Christian architecture we must turn to the *Catacombs*; the narrow, winding, gloomy network of passages, hollowed out of some soft and easily-worked rock, such as tufa, in which the early Christians met for worship and buried their dead. These Catacombs are also called *crypts*, or cemeteries, and consist of long, low galleries, much resembling mines. The graves are hollowed out of the sides of the galleries, and are so low and small as to look scarcely capable of holding a body. The entrance to the grave is built up with stones, on which are inscribed the letters D.M. (Deo Maximo), or XP, the first two letters of the Greek name of Christ. For a saint, a martyr, or a bishop, a larger tomb would be hollowed out, the walls of which were adorned with unpretending frescoes. Here and there the galleries expand into spacious and lofty vaulted chambers, containing several niches, the walls and ceilings being adorned with painting. These chambers were evidently intended for the service of the

Church, and in some respects still resemble sacred Christian buildings. The Catacombs of the Via Appia, near Rome, are the most celebrated of any which have yet been discovered.

These crude and inartistic attempts at architecture date from the first century of our era. It was not until the time of Constantine that the persecuted and scattered Christians ventured forth from their gloomy refuges, and found themselves in a position to erect places of worship worthy of the creed they professed. Under Constantine the power of paganism waned, and Christianity received recognition from the state. Heathen temples were little suited for Christian worship, and we find that they were seldom employed for that purpose ; but it was impossible to create a new form of building for the emergency, and the Roman basilicas of various kinds, which had been in use under the heathen empire, were found to be admirably adapted to the requirements of the Christian worship. The long quadrangular building, divided into three or five aisles by rows of pillars, accommodated the congregation, and the semicircular apse—generally elevated, and railed off from the rest of the building—was exactly the right place for the altar. The bishop naturally took the seat formerly occupied by the prætor or quæstor, and the priests or presbyters those of the assessors. This, then, was the origin of the early Christian basilicas : they were built from east to west,—the semicircular end (*apsis* or *concha*) being slightly raised and facing the east. This semicircle



was sometimes separated from the remaining building by a transverse passage running across the entrance to the apse, thus converting the form of the building into that of a large cross. These passages, which run at right-angles to the church, directly opposite to each other, cut it across, and were therefore called



Ground-plan of the old Basilica of St. Peter's, Rome. Fig. 24.

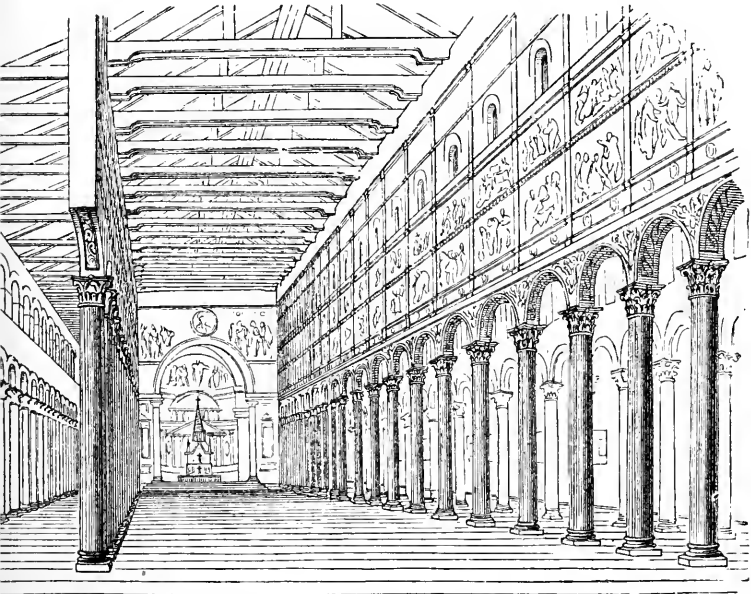
*transepts.* At the point where the arms or transepts intersect the body of the cross formed by the long aisles, the altar was placed, and above it rose a triumphal arch, often supported on two extremely massive pillars. The portion of the building which runs westward from this central point to the chief entrance is called the *nave* (from *navis*, a ship); and the portion which runs east-

ward is the choir. The columns of the aisles were joined together by means of arches, or by a horizontal architrave, and the central aisle or nave was higher and wider than the side-aisles.

In many cases, numbers of windows with semicircular arches were let into the walls of the aisles above the columns, through which a flood of light was admitted to the body of the church. In the low walls running round the side-aisles windows were also sometimes introduced; but the *apsis* or choir was generally left unlighted, in a kind of mystic twilight, produced by the reflection of the light in the rest of the building on the glimmering gold mosaics with which it was adorned. There was a separate entrance to each aisle, and in large churches the nave had three entrances. The Roman *atrium* or enclosed courtyard, at the entrance to the basilica, was usually surrounded by columns, and formed an essential feature of most early churches. It was at first considered an important, indeed a necessary, appendage to a place of worship, for in it was administered the solemn rite of baptism. The earliest Christian basilicas are also the most beautiful, as the costly materials of the ruins of fine antique buildings were employed for their construction.

The church of San Paulo at Rome (Fig. 25), destroyed by fire in 1822, was one of the finest and most interesting of the basilicas of that city. It was built by Theodosius and Honorius, about 386. Unfortunately it has been restored in modern style, and of its original beauty little remains.

The old church of St. Peter's, replaced in the fifteenth century by the great temple bearing the same name, was erected in the reign of Constantine, and was a magnificent structure, with a noble *atrium* or entrance-



Interior of St. Paul's, Rome. Fig. 25.

court, and a nave eighty feet across, but a very small apsis or choir. The two small basilicas of Santa Agnese and San Lorenzo, at the gates of Rome, were erected in the end of the sixth and the beginning of the

seventh centuries. They have their side-aisles in two stories and the others in only one.

The church of St. Apollinare, in Classe, at the old port of Ravenna, about three miles from the city, is a fine basilica of the first class, erected between 538 and 549. The internal details are extremely beautiful, but the outside is painfully plain and unembellished, as is the case with almost all buildings erected by the early Christians.

According to German chronicles, most of the buildings erected by the Germanic races at this period (sixth century) followed the plan of the Roman basilica.

The complete plan of a church and monastery intended to be erected at St. Gall has been preserved. The name of the author is unknown, but he is supposed to have been an architect at the court of Lewis the Pious (Ludwig der Fromme). However that may be, the plan evidently belongs to the early part of the ninth century, and was sent to Abbot Gospertus when he was rebuilding the monastery of St. Gall. It is interesting and valuable, as proving that many additions supposed to be the invention of later ages were known to architects as early as the ninth century. Two apses, a crypt, a sacristy, a library, etc., are included in the principal group of buildings.

The church of the Nativity, at Bethlehem, is one of the very few early Christian buildings remaining in the East. Its chief peculiarity consists in its having three

apses, which add much to the beauty and dignity of the inside of the building.

Of the various basilicas we have described above, some of the more modern have vaulted roofs, but the earlier have all flat ceilings over the central enclosure.

### IX.—MOORISH ARCHITECTURE.

To avoid confusion of dates we will say a few words on Moorish or Saracenic architecture before continuing our review of the Christian styles, which subsequently developed themselves from the Roman.

Almost every new style of architecture is the result of the requirements of a new religion, and the Mohammedan mosques are a striking instance of this fact. The followers of the Prophet found Christian places of worship well suited to their own rites, and the earliest mosques were built by Christian architects from Constantinople, and much resembled the Byzantine buildings to be described in a future chapter. Gradually, however, the new style of decoration known as *Arabesque* was introduced, in which all representation of animals was eschewed, vegetable forms, geometrical figures and letters, being interwoven into an endless diversity of patterns (Fig. 26). To Moorish architects we owe in all probability the various forms of the foliated arches which have been so widely adopted in Christian buildings that their origin is forgotten. They also originated the horseshoe arch, which remains the most

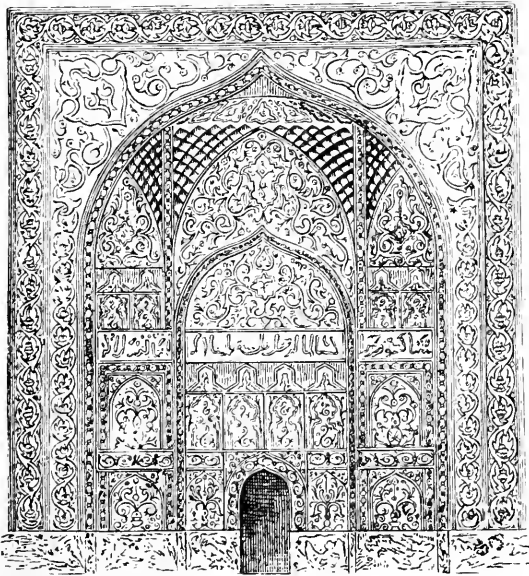
distinctive and original feature of Mohammedan architecture, and has but very rarely been imitated.

The internal arrangements of a mosque are not unlike those of a Christian church. The mosque almost invariably consists of porticoes surrounding an open square, in the centre of which is a tank or fountain for ablutions ; sometimes, however, the central portion is circular, as in Byzantine buildings. In the south-east of the mosque is a pulpit, and in the direction in which Mecca lies is a sacred niche (*Mehrab*), towards which the faithful are bound to look when in prayer. Opposite the pulpit there is generally a desk for the Koran, on a platform surrounded by a parapet. The simplicity of the original mosques was gradually replaced by an infinite variety of arcaded courts, gateways, domes, and minarets—the dome being in most cases the leading feature, although occasionally the wooden ceiling of the early Christian basilicas was adopted in its place. In addition to these two simple modes of vaulting, the Moors introduced a ceiling, known as the *stalactite*, which is almost as distinctive a feature of their architecture as the horseshoe arch. The minarets alluded to above are tall turrets divided into several stories, from which the *Muëddins* (Muezzins) call the faithful to prayer.

The outsides of many mosques are entirely without ornamentation, and this peculiarity renders the richness of the internal decoration the more striking. The flat surfaces of the walls are everywhere covered as with a

carpet with many-coloured patterns, recalling the carpets of the East and the light tents of the nomad tribes.

In the early monuments of Arabian architecture which have been preserved in Arabia, Palestine, and Syria, we see the crude beginnings of a style struggling



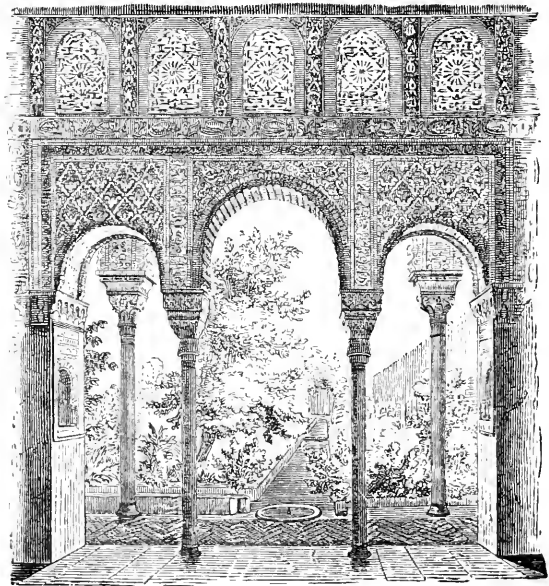
Arabian Gateway at Iconium. Fig. 26.

into life. Such are the Kaabah at Mecca, the famous mosque of Omar at Jerusalem, and that of Caliph Walid at Damascus.

It was in Egypt that Arabian art first acquired a distinctive character and a settled style. Side by side

with the mighty monuments of the ancient Egyptians rise many handsome mosques. That erected by Ebn Touloun is one of the finest.

In Spain Saracenic art may be said to have attained to its greatest beauty. The Moors obtained a footing in that



Moorish Pavilion near Granada. Fig. 27.

country in 711, and their subsequent intercourse with the knights of Western Christendom exercised a great influence on all their arts, especially on their architecture,—although it always retained the exuberance of



colouring and richness of decoration characteristic of their buildings in every country.

The celebrated mosque of Cordova, commenced by Caliph Abd el Rahman in 786, and completed by his son, was the first and most important building erected by the Moors after their conquest of Spain. It was enlarged and ornamented by successive rulers, and is therefore interesting as containing specimens of the different styles adopted in Spain from the first arrival of the Moors until Moorish architecture reached its fullest development in the Alhambra.

After he was driven from Seville (1248), Mahomed ben Alhamar commenced building the citadel of the Alhambra, upon a rocky height overlooking the city of Granada. The other buildings connected with this citadel appear to have been added gradually, and not to have been completed until the end of the fourteenth century. The portions of the original Alhambra, which are still standing, are ranged round two long courts—one called the “Court of the Fishpond,” the other the “Court of the Lions.” They consist of porticoes, pillared halls, arcaded chambers, exquisitely paved with mosaics, etc. They may be studied in miniature in the “Alhambra Court” at the Crystal Palace. No building of any importance was erected by the Moors, after the Alhambra, before their final expulsion from Spain in 1492.

At the very time when the power of the kings of Granada was rapidly declining, a new province was

being added to those already occupied by the followers of the Prophet, by the conquest of Constantinople by the Turks (1453). The new rulers of the Eastern Empire effected a great change in the architecture of the subjugated country, and introduced a style of mosque which differed not only from the sacred buildings of the East, of the time of which we are treating, but also from anything previously produced by the Mohammedans. They took Sta. Sophia for their model, and all their buildings are reproductions more or less perfect of that great work of Justinian. The mosque of Soliman II., at Adrianople, is an exact copy of Sta. Sophia in plan and form, but surpasses it in beauty of detail. It was completed in 1556. The finest mosque built by the Turks at Constantinople is that of Soliman the Magnificent (1530-1555).

#### X.—ROMANESQUE ARCHITECTURE.

ALTHOUGH we have turned aside for a moment to notice the Saracenic or Moorish styles, which developed themselves simultaneously with the Christian, the present chapter must be looked upon as a continuation of that on Early Christian Architecture (VIII.).

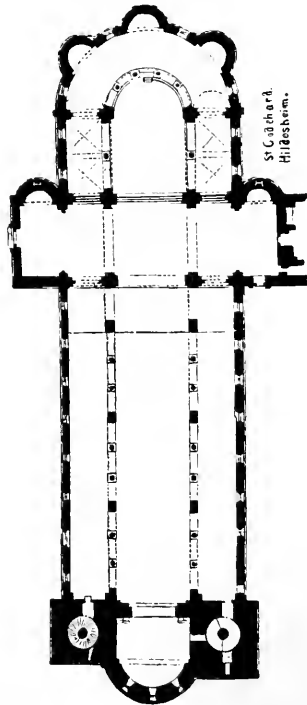
The first form assumed by Christian architecture, after it freed itself from pagan influence, was that known as the Romanesque, or debased Roman. This was, in fact, little more than a transition style leading up to the two great branches of Christian architecture—

the Byzantine and the Gothic, which will be separately noticed.

To render the basilica more suitable for Christian worship, when the early republican form of religion was replaced by the division of the priests and laity into totally distinct classes, the apse was first appropriated to the use of the clergy, and then the whole dais, or raised part in front of the apse, on which the altar stood, was separated for them by railings called *cancelli*,—hence the modern term chancel. A further change was the introduction of a choir or enclosed space, attached to the presbytery or apse, outside which the congregation assembled to hear the gospel and epistle read from a kind of pulpit called an *ambo*. Another feature early introduced was the burying of the bodies of the saints to whom the building was dedicated in the basilica itself, in a crypt or vaulted sanctuary constructed to receive them beneath the choir.

To make room for the whole congregation, the nave and side-aisles were lengthened, and the *atrium* or courtyard in front of the principal entrance was converted into a simple porch (Fig. 28). The principal western entrance was generally flanked by two towers, which subsequently became an almost invariable feature of northern buildings. The flat roof was replaced by the vault—generally the groined vault (Fig. 29), more rarely, as in France, by the tunnel-vault or a series of cupolas. The plainness of the walls, above the pillars of the nave, was relieved by the introduction of a cornice, above which were rows of

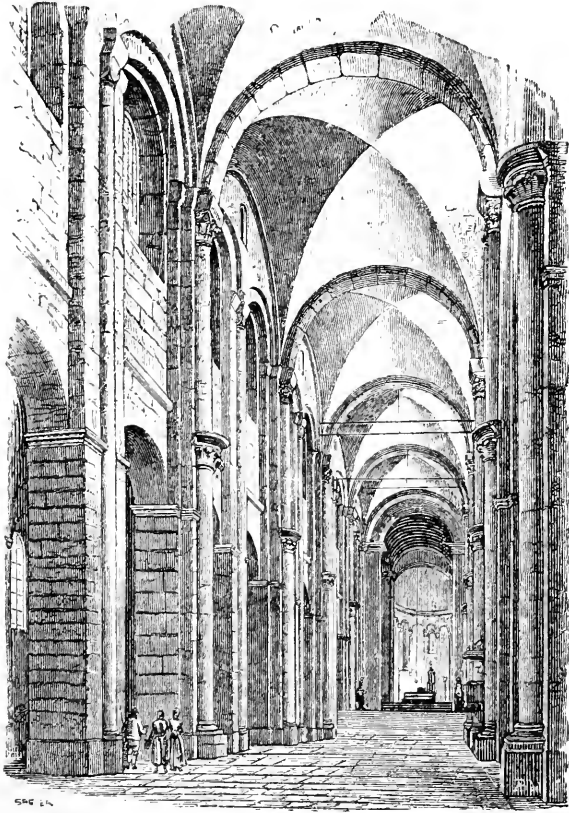
windows usually of a smaller size than those of the early Christian basilicas. Windows of a similar description, but even smaller, were introduced in the walls running round



Ground-plan of a Romanesque Basilica. St. Godehard at Hildesheim. Fig. 28.

the side-aisles and in the apses. The semicircular arch, usually without mouldings, was always employed. Cir-

cular or wheel windows were widely adopted, being introduced above the principal entrance, as well as in the

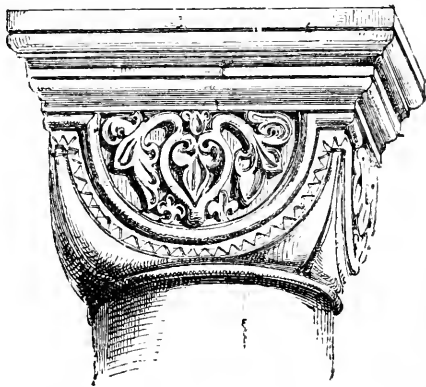


Interior of a Romanesque Church, with a vaulted roof. The Cathedral of Spires. Fig. 29.

building itself. Piers and columns were used for a great variety of purposes, and were of very variable forms.

The antique orders were replaced by columns with basket capitals (Fig. 30), or capitals representing flowers of different kinds. Later, every variety of form was introduced into capitals: flowers, leaves, human heads and those of animals being treated with the greatest boldness and freedom.

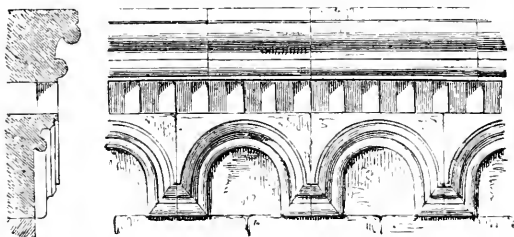
The arcaded cornice to the walls of the nave was a characteristic feature of many Romanesque buildings; but perhaps the profuse ornamentation of the west fronts



Basket Capital. From the Cathedral of Gurk. Fig. 30.

is what principally marks the cathedrals of this early age. The chief entrance was the part most sumptuously decorated; but every portion of the front was often richly carved with devices of marvellous variety. Flowers and leaves alternate with scroll-work and tracery; human figures with grotesque animal forms—some of deep symbolic meaning, others the mere creations of the architect's fancy.

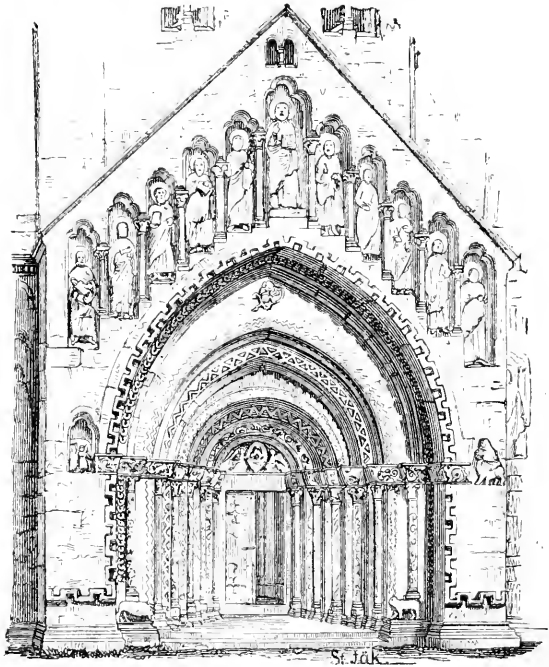
The period included between 1175 and 1220 is known as the Transition Period. In it Romanesque architecture reached its fullest development; many churches of great beauty were erected, retaining all the peculiarities of the true Romanesque style,—imbued, however, with a slight Gothic feeling, premonitory of the coming change. The restless spirit of the age, ever longing for and reaching after change, was reflected in its architecture, in the constant adoption of new forms and new combinations of familiar details. The transitional style was



Romanesque Arcaded Cornice. From a Church of Vienna New Town.  
Fig. 31.

the result of the ever-increasing demand for finer and more costly places of worship. The Crusades unlocked to the people of the West the treasures of Eastern art, and Eastern forms were widely adopted by the Western nations, alike in architecture, sculpture, and painting. Something of the grand severity and purity of form of earlier works was lost, never to be regained. Pointed, trefoil, horseshoe, and foliated arches replaced the circular Roman arch; the shafts of the columns

were more richly clustered, the capitals more elegantly carved. But in nothing was the change so marked as in the doorways, which were more richly carved and more profusely adorned with sculptures than ever. (Fig.



Gateway of the Transition Period. Church of St. Jak, Hungary.

Fig. 32.

32.) The large circular wheel or rose window was also more generally introduced, especially in France, where the narrow lancet windows, so general in England,



were never adopted. This circular window was a very great ornament as long as it retained its simple form, like that in the west front of the cathedral of Chartres.

Saxony is especially rich in Romanesque basilicas of the earlier period, with flat roofs, such as the Schlosskirche (Church of the Castle) at Quedlinburg, but we meet with them also in other provinces of Germany. Such were the convent church at Paulinzelle, now a fine ruin in the Thuringian forest, and the castle church of Quedlinburg. The cathedral of Hildesheim, built at the beginning of the eleventh century, is of a later date, when the style was more fully developed. It has bronze gates, 16 ft. high, adorned with very fine bas-reliefs. The convent church at Limburg on the Haardt (1035) is one of the largest of the German basilicas. It is now in ruins, but it is easy to see what it was before its decay. It has a square choir instead of the usual semicircular apse. The cathedral of Trèves (Triers) may be considered a typical mediæval church. The original building was erected by the empress Helena, and consisted of a circular baptistery and a rectangular basilica, but the former was taken down in the thirteenth century to make way for the present church of St. Mary. The basilica was strengthened and completed as a place of Christian worship by Archbishop Poppo in the beginning of the eleventh century. He converted the original Roman columns into piers,\* by casing them in

\* The difference between a column and a pier is that the former is always round, and the latter may be of any shape.

masonry, covered in the atrium, and added an apse at the western entrance. In the twelfth century Bishop Hillin took up Archbishop Poppo's unfinished task, and commenced rebuilding the choir, or eastern apse, which was completed by Bishop John at the beginning of the thirteenth century. These two apses—one built when the Romanesque style was in its infancy, the other when it had reached its culminating point—are admirable illustrations of its development.

Three great German buildings of this epoch, in which we see the flat roof superseded by the vault, are the cathedrals of Mayence, Worms, and Spire. The first was begun in the tenth, and finished in the eleventh century. Little of the original building remains except the eastern apse, with its two round towers. The second—that of Worms—was begun in 996, and finished in 1015, but part of it fell down in 1018, and as it is known to have been subsequently reconsecrated (1110), it is supposed that it was entirely rebuilt. The eastern end is all that remains of the building consecrated in 1110. Its chief peculiarity is that the apse is circular inside and square out. The third cathedral—that of Spire—is the largest and finest of the three great rivals. It is a solid, massive building, of a simple grandeur unknown to later times. It has a *narthex*, or porch—a feature seldom met with in Germany; the nave is 45 feet wide between the piers, and 105 feet high to the centre of the dome. The outside is equally remarkable for simple beauty; it has no ornament but

the small windows, and a gallery running under the roofs, but its massive square towers and rounded dome harmonize admirably together, and present an imposing appearance, rising as they do far above the groups of insignificant houses which form the town.

The church of Limburg, on the Lahn, belongs to the early part of the thirteenth century, and that at Gelnhäusen is supposed to have been commenced somewhat later. They are fine specimens of the transition style; as are also the cathedrals of Naumberg and Bamberg, the latter of which is a very handsome building. St. Stephen's at Vienna, with its beautiful spire, marking the transition from the square tower to the tapering pinnacle, is one of the largest of German churches of the pointed style.

In North Germany, where it was difficult to obtain stone, buildings similar to those mentioned above were constructed of brick. The Romanesque style was adopted in the early part of the twelfth century—the flat roofs and columns of the basilicas being quickly superseded by piers and vaults. Such are the convent churches at Jerichow, Zimna, and Arndsee, the cathedral of Ratzeburg, etc.

The Romanesque buildings of Italy of the eleventh and twelfth centuries differ greatly from those of Germany. In many of them we see a combination of the early Christian basilica with the Byzantine system of vaulting. One of the best specimens is the basilica of San Miniato, near Florence, begun in 1013. It has

three aisles, but no transepts, and is divided into three longitudinal portions by clustered piers,\* supporting two large arches, which span the nave and aisles. These arches may be looked upon as a crude effort at vaulting the central portion of the church, and the clustered piers show the working of Gothic influence.

The cathedral of Pisa, commenced fifty years after the church of S. Miniato, is considered as typical of the Italian transitional Romanesque style. It has more Gothic peculiarities than the earlier building; the form of the cross is fully developed by the extension of the transepts on either side of the choir, but it has the flat wooden roof of an early basilica. The church of San Michele at Lucca is of the same style as the cathedral of Pisa; it is remarkable for the profusion of columns and arches characteristic of the later Romanesque style, when unmeaning ornament became the fashion in buildings of every variety.

Lombard architecture early freed itself from Roman influence, and in the buildings of the eleventh century we can trace the growth of its peculiar style. The church of St. Antonio at Piacenza was built in the early part of the eleventh century; the plan alone is Romanesque, but even that differs considerably from the ordinary type, the transepts being at the west end, and the tower, which rises from the point where naves and transepts meet, is supported on eight pillars and four

\* A clustered pier is one in which several small columns are joined together, each with a base, shaft and capital.

piers. The whole building is roofed with intersecting vaults, and outside we see the buttresses which became so important a feature of Gothic architecture.

In the cathedral of Novara a further development of the Lombard style is noticeable. It too belongs to the early part of the eleventh century, and retains the atrium, the baptistery, and the basilica. One chief characteristic of this and other buildings of the age was the introduction of galleries under the roofs, through which light and air were admitted. The church of San Michele of Pavia is one of the most perfect of Italian buildings of this age. In it we see the style almost developed into the true Gothic—the only subsequent inventions being the pointed arch and window-tracery. The cathedral of Modena is another example of this style. In the *Capella Palatina* in the palace at Palermo we have a specimen of the mixed Romanesque and Moorish styles, remarkable for exuberance of colour and richness of detail.

The world-famous church of St. Mark's at Venice must be noticed here, as it was built in the period of which we are treating; but it belongs neither to the Romanesque nor to the early Gothic style. It is a Byzantine building, and was erected when Venice was under Eastern rather than Western influence.

It would be impossible even to name the numerous churches of France belonging to this period (eleventh and twelfth centuries). One of the most interesting is that of Maguelone, which has a remarkable doorway,



Exterior of St. Stephen's, Caen. Fig. 33.

in which the Classical, Moorish, and Gothic styles are combined. A typical example of French Romanesque architecture is the church of St. Saturnin or St. Sernin at Toulouse. It has a nave and side-aisles, with a gallery above the latter. The roof of this gallery abuts from the roof of the nave, which is a vast barrel-vault. The choir, however, is of a form essentially French : instead of the simple semicircular apse of the Roman basilica, which was universally adopted in Germany and Lombardy, the French invented a *chevet*, which is an apse round which are clustered a group of chapels in place of a simple aisle. Canterbury and Westminster may be cited as English specimens of the *chevet*.

Normandy is rich in churches of this age. One of the finest is St. Stephen's at Caen (Fig. 33), erected by William the Conqueror, in 1066, to celebrate his conquest of England. It is now 364 feet long, the original apse having been converted into a *chevet* a century later. The western entrance is flanked by two towers, which subsequently became a distinctive and almost invariable feature of French churches.

Little is known of the history of mediæval architecture in Spain. A peculiarity of the Spanish churches consists in the fact that the building is often entered from the transepts instead of from the western end opposite to the choir, and the apse is not large enough to contain more than the high altar, with a screen on each side, the stalls of the clergy and choir being on

the west of the point of intersection of the nave and transepts. The cathedral of Santiago, although modernised, belongs to the twelfth century, and retains the massiveness characteristic of that age. The cathedrals of Tarragona and Barcelona show Moorish influence rather than Gothic, and the cathedral and Madelaine church of Zamorra are of a similar class—round arches being mixed with Saracenic forms.

The English buildings belonging to this age will be noticed in the chapter on English Architecture.

## XI.—BYZANTINE ARCHITECTURE.

THE Byzantine style of architecture is that adopted by the Slavonic races of Europe, as distinct from the Teutonic, and was generally employed in all those countries where the Greek form of Christianity was professed. Simultaneously with the transformation in the West of the Roman basilicas into places of Christian worship, a new style began to develop itself in the East, likewise founded on Roman models. Constantinople or Byzantium was to Eastern Europe what Rome was to Western. It was in Byzantium that ancient art was saved from total oblivion, in the dark period of the middle ages. In Byzantium was preserved the remembrance of the ideal forms of antique beauty, together with the technical knowledge necessary for their embodiment anew. Nor was Byzantine architec-

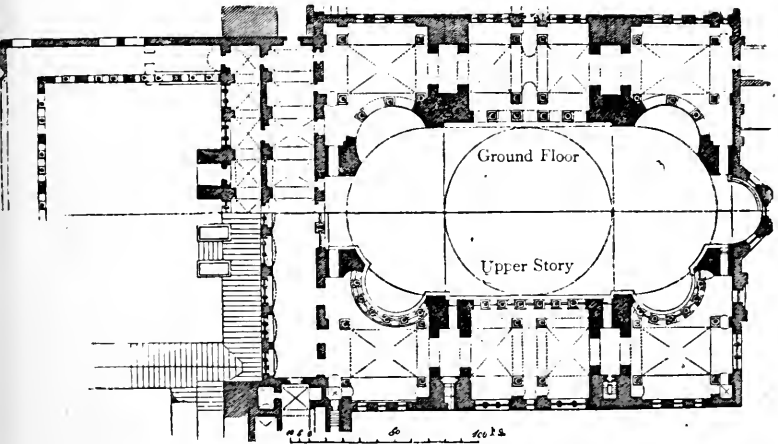


ture, like Roman, a mere combination of antique styles without individuality or originality. By its artistic recognition of all that distinguished Christianity from paganism, and by its translation of as yet unrealized ideals into visible forms of beauty, it gained for itself a position as an original school of art. The chief peculiarity, or rather the fundamental principle, of the construction of Byzantine churches is the adoption of the cupola or dome covering in the central part of the church, and the use of the arch in an endless variety of forms. Instead of the rows of columns of the basilicas, strong and lofty piers connected by arches supported the cupola. To the central space, covered in by the cupola, were joined half-domes of less magnitude. Small columns were only used for supporting the galleries and railing off the principal portion of the building from the surrounding parts. The apse, or choir, containing the altar was an invariable feature of Byzantine churches; and another accompaniment was the *narthex*, divided off from the rest of the building, to which catechumens and penitents were admitted. Every portion of the building was richly decorated: the pillars were of marbles of various colours, which were also used to line the lower parts of the walls, and the roofs, both of nave and aisles, were covered with mosaics of great beauty. The bases and capitals of the columns, the cornices, the friezes, and the railings of the galleries were all of marble and ornamented with great profusion.

The church of St. Vitale at Ravenna, built at the time of the supremacy of the Eastern Goths, is a fine specimen of Byzantine architecture; but the best example of any is the church of St. Sophia, which is now the great mosque of Constantinople. It was commenced by Justinian in 532, and completed in 537, but was much injured by an earthquake twenty years later. It is of no great beauty externally, but its internal arrangements are of a surpassing grandeur. The narthex consists of two fine halls, one over the other, and the church itself is almost a square, of 229 ft. north and south by 243 ft. from east to west, surmounted in the centre by a vast dome, 107 ft. in diameter, and rising to a height of 182 ft. from the floor of the church. East and west of this are two semi-domes of the same diameter, which are cut into by three smaller half-domes, supported on two tiers of pillars. On the lower range of these stands a gallery, running all round the church except at the apse. North and south the galleries are surmounted by a wall instead of the semi-domes, and these walls are pierced with twelve small windows. The narthexes, galleries, and apse, are lighted by two rows of windows, which extend all round the church. The central nave is lighted by one great western window and a number of smaller openings pierced in all the domes just above the springing.\*

\* The description of the Church of St. Sophia is taken from Fergusson's "Handbook of Architecture."

We have been thus minute in our description of the church of St. Sophia, as it became the typical structure of ecclesiastical buildings, and is universally allowed to be the finest specimen of Byzantine architecture extant.



Ground-plan of St. Sophia, at Constantinople. Fig. 34.

Another church at Constantinople, in which later Byzantine architecture can be studied in its completeness, is that called Theotocos ("mother of God"). It was probably erected about the end of the tenth or beginning of the eleventh century.

How widely Byzantine influence was felt in Western Europe is proved by such buildings as the cathedral of Aix-la-Chapelle, which is of a purely Byzantine type.

It is supposed to have been built by Charlemagne between 796 and 804. It is alike one of the oldest and finest of the circular buildings of Northern Europe.

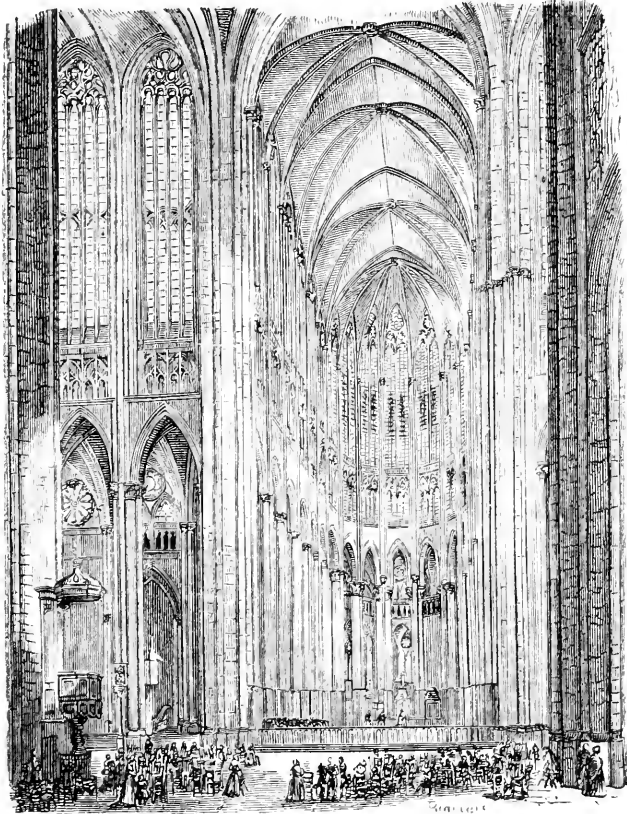
## XII.—GOTHIC ARCHITECTURE.

GOTHIC architecture is sometimes termed Pointed architecture—from the almost invariable occurrence of the pointed arch in buildings—and sometimes, but less accurately, Christian architecture. This was the style adopted in Europe from the middle of the twelfth century to the classical revival of the fifteenth and sixteenth centuries. The round-arched Gothic style is the term by many writers applied to the transitional style between Romanesque and Pointed.

The word Gothic was first used in derision by the artists of the Renaissance, to characterize this art as quaint and antiquated. But this, the original meaning of the word, is now quite lost, and the term has come to be generally accepted.

The chief peculiarities of a Gothic building are the disuse of horizontal cornices, or such as have a very moderate slope, and the introduction of vertical, or very sharply-pointed features, such as gables, spires, buttresses, high-pitched roofs, often open, and made ornamental; pointed arches; pointed instead of waggon-headed vaults; the substitution for projecting mouldings, or carved enrichments on the face of the work, of mouldings cut into the stone, and enrichments to a large

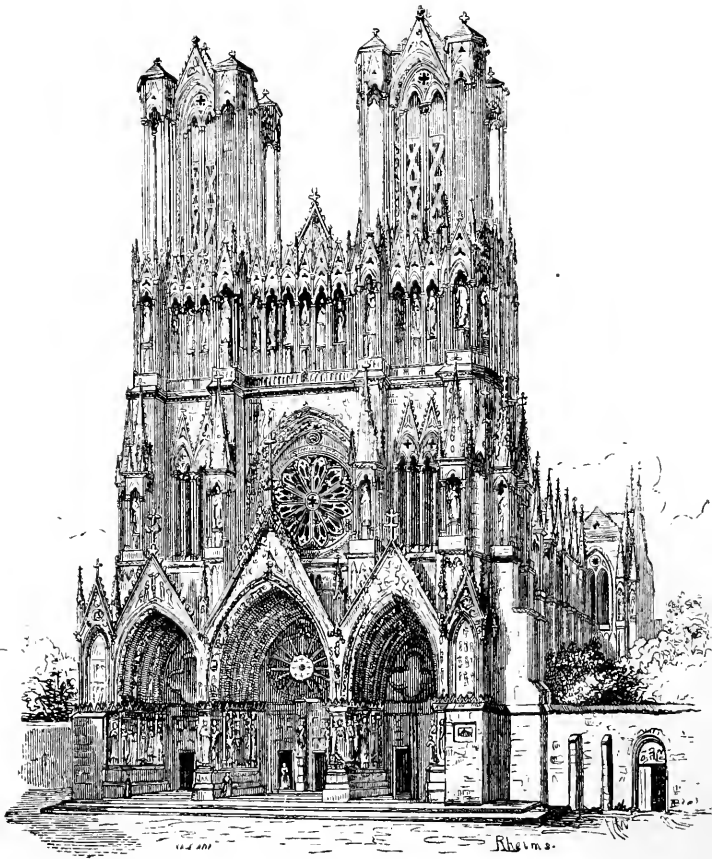
extent confined to hollows and recesses; and the use of window tracery. In late work we meet with piers



Interior of a Gothic Cathedral. Beauvais. Fig. 35.

formed of clustered pillars in the nave arcades, and

with flying buttresses. It is, of course, not to be



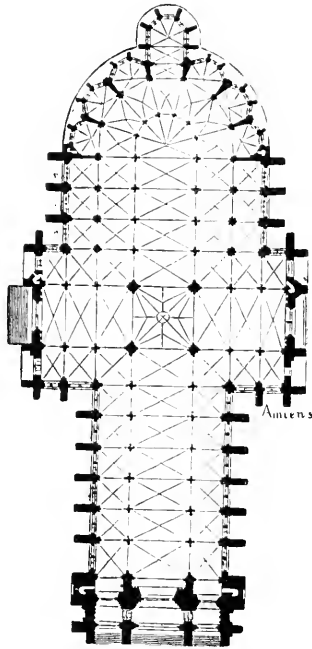
Outside of a Gothic Cathedral. Rheims. Fig. 36.

expected that all these peculiarities will occur in every

building, or that they are all equally to be met with in every development of the style ; but they are all characteristic of it. They were all the result of structural necessities, and have a meaning and purpose of their own. We have already described the Roman basilicas and the early Christian churches built on their models ; we have, therefore, only to explain the origin of the distinctive features of Gothic buildings, which were all developed out of existing styles.

The early semicircular or barrel vaults were found to require extremely massive walls to resist their thrust ; and the first modification was the introduction of transverse arches, thrown across here and there beneath the barrel-vaults, to concentrate the chief thrust on certain points, opposite to which buttresses were placed. In the side-aisles, the spaces to be covered in being small, the Roman intersecting vaults were used ; and as barrel vaults were necessarily dark and gloomy, it became desirable to admit lofty windows to light the vaulting. This could only be provided for by the introduction of cross-vaults, piercing the principal one. It was in struggling with this difficulty that the pointed arch was finally introduced, after many attempts at a compromise between it and the circular vault. Pointed arches are capable of being applied to vaulting bays of any size or shape, as they can be made of equal height whatever their span. The *groins* (*i.e.* intersecting lines of the vaults) were strengthened with *ribs*, and these ribs and their mouldings became more and more numerous, as the

Gothic style developed itself, until the whole roof was covered with them, producing in England the beautiful *fan-tracery*, with which we are familiar in



Plan of a Gothic Cathedral. Amiens. Fig. 37.

King's College Chapel, Cambridge, Henry the Seventh's Chapel, Westminster, etc. ; and in France and Germany other forms of complicated elaboration.

The general vertical tendency of Gothic work—the



steep roofs, the buttresses, vertical *breaks* (*i.e.* recesses, or projections of any part within or beyond the general face of the work), etc.—are largely traceable to the desire to obtain effects of shadow from a low sun. The horizontal cornices of classic architecture lose most of their natural effect in countries where the sun for much of the year is low in the heavens, and light is diffused and comparatively faint. In the Gothic buildings of the south of Europe (Spain and Italy) this vertical tendency was less completely developed.

Window tracery—a peculiarity of Gothic architecture which has no parallel in any other western style—was developed gradually from a desire to group several windows together under one arch; and a complete series of forms can readily be made out, beginning with two *lancet* lights (long narrow windows, with the head shaped like the point of a lancet) and the enclosing arch, leading up to such elaborate compositions as in the *Flamboyant* buildings of France.

The external *buttresses* were props or piers added outside the building, opposite to the point of pressure of the *groins*, to strengthen the walls; and sometimes a further support was added in the shape of an arch thrown across between the wall and the upper part of the buttress, so as to help support the nave roof. This was called a *flying buttress*.

The clustered piers were a device for carrying the leading ribs of a groined roof, or the leading lines of a moulded arch, down to the ground. They are piers sub-

divided into different shafts, each with a *cap* (*i.e.* capital) of its own, bearing a separate portion of the vaulting or arcading. They were of less value structurally than optically.

Gothic buildings are developed in a series as regular as Gothic tracery—commencing with the bold and simple structures which Romanesque buildings exhibit, and going up to the utmost complexity. It would carry us beyond the limits of a hand-book to enter upon an analysis of mouldings and tracery ; but those who wish to study Gothic architecture scientifically must make themselves thoroughly acquainted with both ere they can be said to have mastered the subject. The character of the decorative sculpture is also thoroughly typical of the style, and, varied with every changing phase which it went through : it should consequently receive the student's attention.

In Gothic, as in Romanesque buildings, the vaults of the nave were carried high enough above the side-aisles to admit windows under the roof to light the nave ; and these windows in Gothic churches form what is called the *clerestory* (*i.e. clear storey*). The gallery, or open space between the vaulting and the roof of the aisles, and opening to the nave, choir, or transept, over the main arches which occurs in large churches, is called the *triforium*.

Nothing can exceed the beauty of the general view of a Gothic cathedral, with its endless variety of intersecting lines of arches, meeting overhead like an avenue of

trees, its grouped shafts and delicate ribbing, its long perspective of aisles, and its rows of stained-glass windows, from which is poured a flood of light, tinting the stone-work with every variety of hue.

The outside of a Gothic cathedral is as remarkable as the interior for boldness of design and easy grace of ornament. The projecting buttresses covered with niched figures, the slender spires tapering heavenwards, produce an indescribable effect of airy lightness and complexity. They are, so to speak, the *staccato* notes of that "frozen music" to which a great German writer (Schlegel) has likened architecture, thrown into startling relief by the massive towers of the west front.

In mediæval times symbolism entered largely into all the arts; and Gothic cathedrals owe much of their strange unearthly beauty to the weird, fantastic sculptures with which every part—even the crypt, but especially the *sacrarium*, or sanctuary containing the high altar—was decorated.

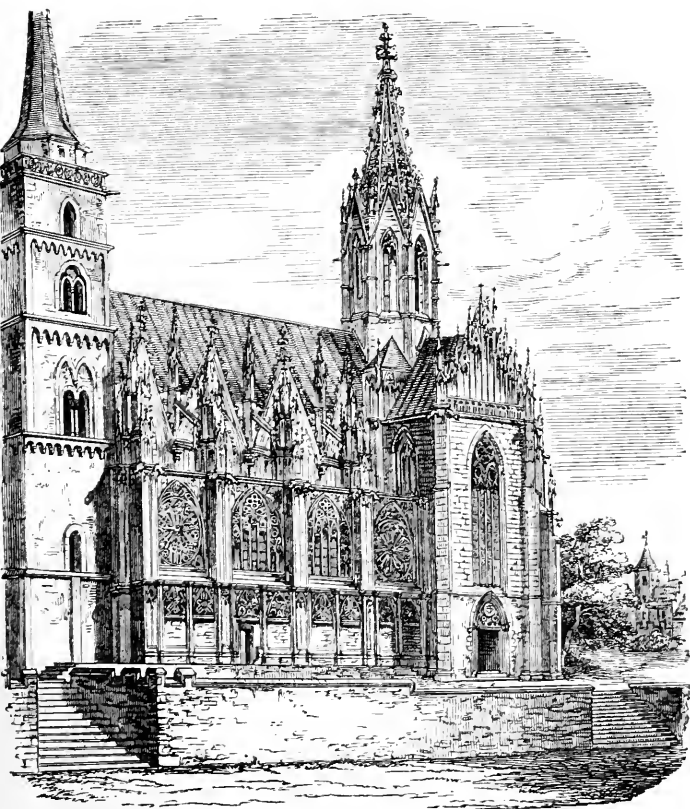
The full development of this love of mystic ornament led to the church becoming, so to speak, a universe in miniature. Upon the floor, which represented the sea, were strewn dolphins and other denizens of the deep, and from the petrified waters rose the choirs and chapels, like the firm ground of a continent, the clustered pillars and marble shafts being not inaptly likened to trees, extending fan-like in the vaulting of the roof, the clerestory windows of which, like the lights of heaven, shed a glory on all around. Every-

where we see hovering angels or mystic emblems of Christian virtues : trailing vines and lions, symbols of faith ; roses and pelicans, of Divine love and mercy ; ivy and dogs, of truth ; lambs, of submission, etc., etc. ; whilst the walls and altars glow with sacred pictures, and the holy shrines, containing the relics of the saints, sparkle with jewels.

The round-arched, or transitional Gothic style, originated in Germany and the south of France, where it lingered long, and developed itself naturally from the Romanesque, introduced by the Lombards and other Italians. The pointed Gothic, with which we have principally to deal, was worked out first in Northern France ; and the earliest example of its full development is the cathedral of St. Denis, near Paris, founded in 1144. The cathedral of Notre Dame, in Paris, is a somewhat later building ; and simultaneously with it began the fine cathedrals of Chartres, Rheims, Beauvais, Bourges, etc. It was not until a century later (1220) that the Germans adopted the pointed arch, and even then it struggled long with the semicircular before it finally triumphed. The Gothic style may be said to have passed through three periods : the earlier severe style, 1225-1275 ; the middle perfected Gothic, 1275-1350 ; and the decadence, 1350-1450 ; these dates being, however, only approximate, as the rate of progress varied in different countries.

The following cathedrals of Germany are of the pointed Gothic style, and are monuments of the time

when the German nation was united in "one faith, one hope, one baptism" :—The cathedral of Magdeburg,



The Church of St. Catherine at Oppenheim. Fig. 38.

1208-1363 ; the minster of Freiburg, in the Breisgau,

thirteenth century ; the church of St. Elizabeth, at Marburg, 1235-1283 ; the *Liebfrauen-Kirche*, at Treves, 1227-1244 ; the handsome church at Oppenheim (Fig. 38) ; the cathedral of Strasburg, the eastern part of which belongs to a basilica of the eleventh century, the present nave having been commenced in the early part of the thirteenth century. The west front of this great cathedral, which is second in importance to that of Cologne alone, was begun by the celebrated Erwin of Steinbach, and proceeded with by his sons on his death (1318). The cathedral of Cologne, the finest of all German buildings in the pointed Gothic style, was, until lately, supposed to be the building begun by Conrad de Hochsteden in 1248 ; but it is now known that he only rebuilt the old cathedral of the ninth century. Heinrich Sunere is named as the founder ; but nothing is known of the builder of the present edifice commenced about 1270-1275, and the choir completed and consecrated in 1322. The nave has now been finished according to the original design, after many years of work. St. Stephen's, of Vienna, belongs to the fourteenth century, as does also the Maria Kirche, at Lubeck. Many fine civic buildings in the pointed Gothic style were also erected in different parts of Germany : such are the Rath haus (town hall) at Brunswick ; and that at Munster, the Artus or Junkers' hof (merchants' court), at Dantzig, etc.

In France, the cradle of the pointed Gothic style, the typical buildings are the cathedrals of Paris, Chartres,

Rheims, and Amiens. That of Paris is the oldest, and was built before the full development of the style ; that of Chartres, of somewhat later date, marks a step in advance ; that of Rheims (Fig. 36), completed in 1241, greatly surpasses either of its predecessors ; and that of Amiens (Fig. 37), completed in 1272—the model in rivalry with which Cologne cathedral was built—is equal to that of Rheims, if it does not excel it. The cathedral of Beauvais (Fig. 35) much resembles that of Amiens, but is incomplete. It was commenced five years later, and consecrated in 1272. The church of St. Maclou, at Rouen (1432-1500), is a specimen of the later French style, called *Flamboyant*, as is also the Palace of Justice in the same town.

In the Netherlands the chief Gothic buildings are the great halls of the towns. The cloth hall at Ypres is one of the handsomest and earliest ; the town hall at Bruges (commenced 1377) is a small and elegant building ; that of Brussels (1401-1435) is famous for its open-work spire ; that of Louvain (1448-1463) is elaborately decorated ; that of Ghent (1481) marks the commencement of the decadence, when beauty of design was replaced by extravagance of ornament ; and the Exchange of Antwerp (1515), in spite of the fineness of some of the internal details, is a specimen of the debased Gothic, when the true characteristics of the style were forgotten.

In Italy the characteristics of Gothic architecture were, as has already been hinted, largely influenced by

the climate. The use of marble as the chief building material, and a strong infusion of what may be called classical taste, also contributed to mould the peculiarities of modern Gothic. Here the horizontal cornice is often retained, low-pitched roofs are common, spires are comparatively rarely met with ; the elaborate groined vaulting of Northern Europe, with its attendant external buttresses, are almost unknown, and window tracery is of a very inferior character. The church of St. Francis of Assisi (1238-1253), famous for its beautiful fresco paintings rather than for its architectural design ; the cathedral of Florence, one of the largest churches of the middle ages, commenced 1294 or 1298, and completed early in the fourteenth century, remarkable alike for the grandeur of its plan—larger, and better conceived, than that of the great cathedral of Cologne—and for the inappropriateness of its details ; the cathedral of Milan (1385-1418), one of the largest of the mediæval cathedrals, built of white marble and sumptuously decorated, spoilt by an attempt to combine Renaissance with Gothic features ; and the cathedrals of Sienna and Orvieto (the former commenced 1243, the latter 1290),—are the best specimens of Italian pointed Gothic. The civic buildings of Venice are many of them fine specimens of the same style ; of these, one of the best is the palace called the Ca d'Oro, and the largest the Doge's Palace.

In Spain the pointed Gothic buildings are fine and numerous. The best are the cathedrals of Burgos,



Toledo, Seville, Tarragona, Barcelona, and Leon. Little is accurately known of their dates.

We reserve our notice of the English pointed Gothic buildings for the chapter on English architecture, in which will be found a continuous description of the development of the style in this country.

We must not close our review of the architecture of the middle ages, without calling attention to the institution of freemasonry, which in the middle of the twelfth and the beginning of the thirteenth centuries exercised a considerable influence upon art. The freemasons were a body of men skilled in architecture of every kind, and competent to carry out any work they undertook in the best scientific manner. At the time of their organization writing was unknown amongst all but a few of the laity, and a system of secret signs was invented, by which masons could recognize each other. The houses of meeting were called *lodges*, and the principal were at Strasburg, Vienna, and Zurich. The vast cathedrals of Germany owe much of their beauty to the harmonious co-operation of the freemasons of the different states.

### XIII.—RENAISSANCE ARCHITECTURE.

#### *1st Period: Early Renaissance, 1420-1500.*

THE *Renaissance* (*i.e. revival*) is the name given to that style which succeeded the Gothic. It took its rise in Italy, and was in fact a revival of ancient Roman architecture. Gothic, although introduced into Italy,

and adopted, as we have seen above, to a certain extent, never really flourished there, or supplanted entirely the classical style ; and when Petrarch revived the study of classic literature, that revival was the signal for a return



Courtyard of the Palace of Urbino. Fig. 39.

to the ancient models in all the arts ; first in Italy, and later on in the rest of Europe.

The fifteenth century was the transition time, when an

attempt was made to combine existing styles with those of ancient Greece and Rome. In churches and cathedrals belonging to this period, the groined ceiling of the Gothic styles alternates with the Roman intersecting vault, and the civic buildings are a transition from the feudal fortresses of the middle ages to the palaces of a later date. We can trace in them a change somewhat similar to that which came over the lives of the old feudal barons—warlike simplicity giving place to princely elegance and luxury. The palaces retained the ornamented fronts of the previous century, and pilasters and arcades were largely introduced. A principal and distinctive feature of Italian public buildings and palaces of this time is the *cortile* (*i.e.* courtyard), surrounded by open arcades, over which the upper apartments were carried in the manner seen in our illustration (Fig. 39). Although it is impossible to deny that from a strictly architectural point of view there is much that is open to the criticism of those who insist on architectural correctness in the buildings of this era, there is nevertheless an exuberance of fancy in the ornamentation, and a freshness and simplicity in the details which render them superior to the buildings which were at the same time being carried out in the later Gothic styles. The Italians, especially in Lombardy, were very successful in moulding bricks for ornamental purposes, and employed them largely in their civic buildings, and sometimes also in their churches, imitating Gothic details along the cornices and round the arcades and window-

openings, either by moulding the bricks with designs of their own, or by the use of bricks of different colours arranged in patterns. The Ospedale at Milan is a well-known example of Italian ornamental brickwork.

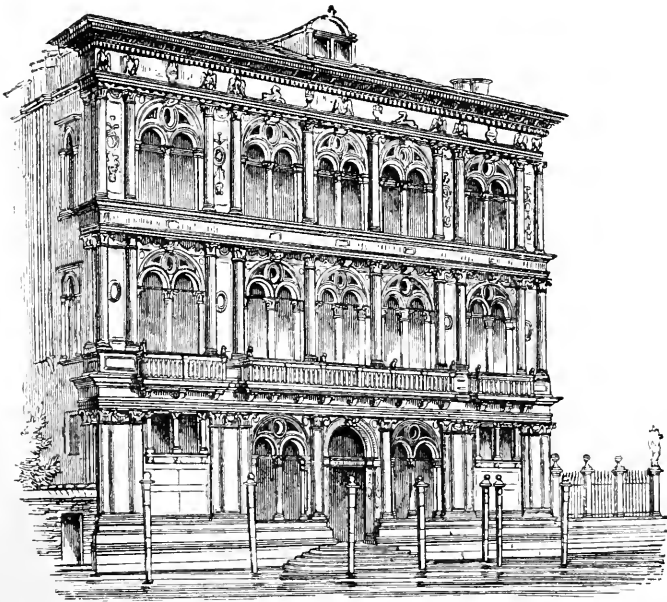
Italian Renaissance architecture is divided into three schools : the Florentine, Roman, and Venetian.

Florence, long the cradle of art, was also the cradle of the Renaissance ; and it is to her great master, Brunelleschi (1377-1446), that she owes her pre-eminence in the revival of classic architecture. He completed the dome of the cathedral, and built the Pitti palace. In the latter work he first managed to give artistic importance to a "rusticated" structure. The Strozzi, Gondi, Guadagni, Riccardi, and Rucellai palaces are also fine Florentine buildings of the early Renaissance age.

In Roman buildings of the same period, we find a closer imitation of classic models, and a freer use of pilasters and arcades, than in the Florentine palaces. Sometimes two or more stories are included in one order of columns with their entablature surmounted by an *attic* (*i.e.* low story). The two so-called Venetian palaces in Rome are good specimens of Roman Renaissance domestic architecture, and the large unfinished *cortile* of the former is the first example of a building constructed on the model of the Colosseum, with its tiers of columns and series of arches.

The Venetian is the most ornate of the three schools. Each story of the chief buildings of Venice possesses a

separate tier of columns and an entablature. The arched windows are ornamented with columns, the spandrels being frequently filled with figures. The fronts are many of them of marble. Of the palaces of the early Renaissance, the Palazzo Vendramin Calergi (Fig. 40), and the Palazzo Giovanelli, deserve mention.



Palazzo Vendramin Calergi at Venice. Fig. 40.

*Second Period : Advanced Renaissance, 1500-1580.*

As long as Florence was the home of the new style, it retained its transitional character, the result of the

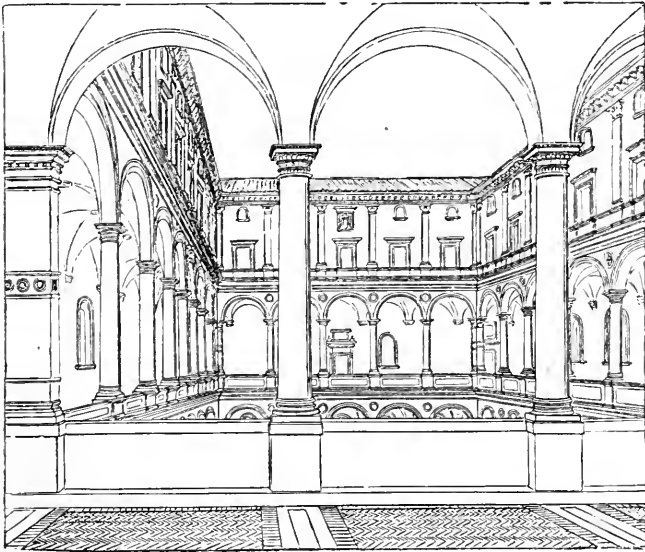
combination of mediæval and antique forms ; but in 1500 the scene and destiny of the Renaissance alike underwent a change.

Julius II., an enthusiastic lover of art, attracted the greatest masters of the day to his court, and Rome became the centre of the art world as it had long been of the religious. For a period of twenty years the classic sculpture of the age of Perikles and the best monuments of Roman art were diligently studied ; and once more painters, sculptors, and architects worked together in harmonious combination, producing masterpieces of undying beauty. In this age the Romans delighted more than ever in vast and noble spaces of well-ordered form, and their finest works were now, as before, their civic buildings.

Bramante of Urbino, whose real name was Donato Lazzari (1441-1514), was the founder of the Roman school of architecture. In the palaces he erected, he adhered strictly to antique forms, treating them, however, with a grace of his own. The Cancellaria (Fig. 41) and Giraud (now Tortonia) palaces are amongst his chief works. One of the masters who approached most nearly to him was Baldassare Peruzzi (1481-1536), who built the Farnesina palace, so famous for Raphael's frescoes. To Raphael himself we owe a noble work of architecture—the Palazzo Pandolfini at Florence. A fragment of a palace in Rome itself (Pal. Vidoni) is also said to have been built from his designs.

The school of Venice alone attained to anything of

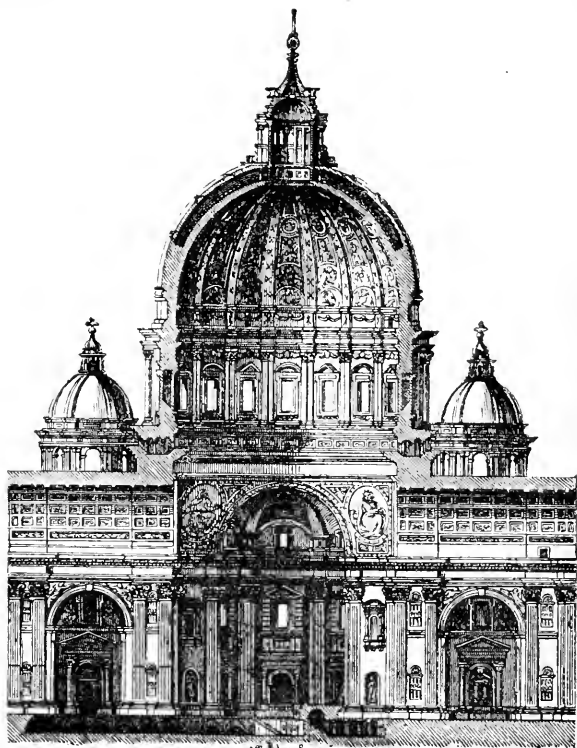
individual importance during this, the golden age, of Roman art. For this she was indebted to the great master, Jacopo Tatti Sansovino (1479-1570), who built the library of St. Mark (1536), which is considered his masterpiece, and sculptured the magnificent gate of the sacristy of the church of the same name.



Court of the Cancellaria Palace at Rome. Fig. 41.

In Vicenza, in the sixteenth century, a group of buildings was erected by Palladio, remarkable not only on their own account, but because they became the models upon which a very large proportion of the Renaissance work in our own country was based; the

manner of Palladio having become the fashion in England, while that of Vignola was more followed in France.



Section of the Cupola of St. Peter's, Rome. Fig. 42.

Michael Angelo Buonarroti (1474-1564), the mighty rugged genius who excelled alike in the three sister arts of architecture, sculpture, and painting, left the



impress of his vigour and power on architecture. To him we owe the design of the present Capitol, with its picturesque group of buildings, the Porta Pia, and the completion of the cupola of St. Peter's (Fig. 42), the great cathedral of Christendom, built on the site of the old basilica of Constantine. The foundation-stone of the new building had been laid in 1406, and the work was proceeded with after designs by Bramante, until his death and that of the Pope. Raphael and Peruzzi took up his unfinished task, and were in their turn succeeded by Michael Angelo in 1546, when he had already reached his seventy-second year. He designed the dome, and at the age of ninety saw the greater part of his task fulfilled. When he died, he left models for its completion; but his successors, Vignola and Giacomo della Porta altered his plan by prolonging the nave westward beyond the length which would have harmonized with the dome. Bernini (1598-1680) completed the building in 1629, by adding the circular piazza forming the approach. The church of St. Peter became the model of the most ambitious of the later churches of the Renaissance style.

*Third Period: BAROQUE (quaint) style, 1600-1800.*

The simple beauty which distinguished the works of art of the sixteenth century, was succeeded in the seventeenth by a style in which were combined all the evils of the Renaissance, and which reflected the unbridled licence and effeminate luxury of the age. It was neither

classical nor Gothic. In the buildings erected, no principle of construction was followed, everything depending upon the fancy of the architect. Giovanni Lorenzo Bernini (1598-1680) was the chief master of this style, and the extent to which unmeaning and capricious decoration was indulged in is seen in his bronze *baldacchino* (*i.e.* canopy) covering the high altar of St. Peter's. His greatest architectural work is the colossal colonnade of St. Peter's. Bernini was also famous as a sculptor. One of his best works is a group of Apollo and Daphne, finished in his eighteenth year. His rival, Francesco Borromini (1599-1667) endeavoured to outdo him by even greater exaggeration of ornament. In his buildings rectilinear forms disappear almost entirely,—even the gables of the windows, the cornices, and the entablatures, are broken and contorted, so that all regularity of design is lost, and an effect produced of painful confusion and instability.

In the eighteenth century architecture recovered from the exaggeration of the previous period, and a simpler and more dignified style prevailed, in which an attempt was made to return to classical forms; but the many important buildings erected were, though correct, deficient in interest as works of art; for the creative power which had given character to the productions of the great Roman school, founded by Michael Angelo, was wanting; and, in spite of their vast size and the richness and luxuriance of their decorations, they remained cold, unmeaning structures.

Whilst the style of the Renaissance rapidly made its way in Italy, to the almost total exclusion of any other, the other countries of Europe still remained true to Gothic traditions, and it was not until the sixteenth century was considerably advanced that the classic revival spread to France, England, etc.

At first many of the old Gothic forms were retained, combined with Italian features. This is the case in the palaces of Chambord and Chenonceaux on the Loire, in the palace of Fontainebleau, and many other fine buildings. The two first-named palaces, part of the Château of Blois, and many other châteaux in the valley of the Loire, belong to the period of Francis I.—a time when the architecture of France, in its passage from Gothic to Renaissance, displayed a grace, a piquancy, and a refinement rarely equalled, coupled with the most exuberant use of delicate surface ornament. It was in the seventeenth century that the Italian style was universally adopted; but it was unfortunately the debased and exaggerated style of the late Renaissance, not that of the golden age. Italian architects were largely employed, and their directions were considered binding in every country.

The west front of the Louvre, erected by Pierre Lescot, 1541, is one of the finest buildings of this age in France. The old portion of the Tuileries, built by Philibert de Lorme, 1564, shows all the defects of the style. In the next century, when the classic element again began to prevail in Italy, the effect was felt in

France, and the result was the erection of the handsome buildings of the Invalides and the Pantheon, etc.

To the last form assumed by this period of the Renaissance style the term *Rococco* is often applied. Extravagant and meaningless ornaments profusely applied, characterize it.

In Spain we may instance the monastery of the Escorial (1563-1584) as the chief work of this style. In the Netherlands the church of St. James at Antwerp, built by Rubens, and containing the monument of his family, is in the style of the late Renaissance.

The Gothic style prevailed in Germany until the commencement of the sixteenth century. The noble hall known as the Belvedere, in the Hradschin Square at Prague, and the Castle of Heidelberg, now in ruins, are examples of early Renaissance in Germany.

#### XIV.—ARCHITECTURE IN THE NINETEENTH CENTURY.

THE researches made in Greece in the eighteenth century, and the accurate representations produced of the monuments discovered in that country, were of vital importance to architecture, and constituted an event in its history. Hitherto the Roman form of the antique style had alone been known and imitated; but at the beginning of the present century an attempt was made in England, Germany, Italy, and France, to revive Greek architecture. Schinkel, the great German architect (1781-1841), a man of powerful and original genius,

grasped the new ideas and embodied them in forms of beauty borrowed from the Greeks, but with a vital character of their own.

His principal works are the Royal Guard House, the new theatre, the artillery and engineers' school, and the building school at Berlin, the Casino in Potsdam, etc. He also designed the Gothic cross of cast-iron erected on the Kreuzberg, near Berlin, by the late king of Prussia, as a memorial of the recovery of Prussian independence, and many churches, castles, and country houses. All his productions are remarkable for unity of design and vigour and harmony of detail.

August Stüler, another great German architect, built the Frieden's Kirche at Potsdam, and the new museum at Berlin, which is of no special external beauty, but noticeable for the harmony and appropriateness of its internal arrangements. The great staircase, when finished, will probably be the finest in Europe.

Munich is especially rich in fine buildings erected in the present century. Leo von Klenze and Gärtner are the architects of the greater number. The *glyptothex* (i.e. sculpture gallery) and the *pinacothex* (i.e. picture gallery) by Von Klenze, are in the classic style; the former is not altogether a copy of a Greek work, but has something of original feeling: the cornice above the portico is finely decorated, and the pediment is enriched with sculptures by Wagner, Schwanthaler, and others. The picture gallery is by some considered even a finer work than the *glyptothex*. It fully expresses the purpose for

which it was erected, and the rows of galleries for large pictures, and of cabinets for smaller ones, are extremely effective. The materials are brick, with stone dressings.

These buildings, and many others in different parts of Bavaria—the Walhalla of Regensburg, by Von Klenze, the Ludwig's Kirche and Triumphal Arch in the same town by Gärtner, for instance, were all built at the expense of Ludwig I. of Bavaria, an enthusiastic lover of art. Gärtner adopted the Romanesque form of the Renaissance, whilst Von Klenze adhered to the Greek.

Other German architects, who have aided in the classic revival of the present century, are Gottfried Semper, builder of the theatre, lately destroyed by fire, and of the museum of Dresden, and Theodore Hansen, to whom Vienna owes many handsome buildings.

This Greek revival had a passing influence on England, and some few buildings, alike splendid and successful, were erected, of which particulars will be given in our next chapter. We may state, *en passant*, that the St. George's Hall of Liverpool is the most important.

In Italy the classic revival was carried out with much purity of taste and refinement of detail, but nothing has been produced of sufficient novelty to call for special remark, with the exception perhaps of the Arco della Pace (“arch of peace”) at Milan, commenced by Napoleon I., and finished by the Emperor of Austria.

Russia has of late years shown considerable architectural activity. Many handsome marble palaces have been erected in St. Petersburg—all of them, however,

from designs by foreign artists. The palace of the Archduke Michael, after the design of Rossian Stalian, is the finest structure of the class. The new museum of St. Petersburg, by Leo von Klenze, is a building of considerable merit. The church of St. Isaac's, after a design by a French architect, the Chevalier de Montferrand, is the best ecclesiastical edifice of St. Petersburg.

France, like England and Germany, had a classic revival in the present century ; and the most powerful architectural school of the present day is that French school sometimes called the *néo-Grec* (*i.e.* revived Greek), to which we owe the fine buildings of the reign of Napoleon III., all strongly marked by features derived from the study of Greek art engrafted upon the framework which the gradual development of the Renaissance in the country itself had supplied. The church of St. Vincent de Paul, erected by Hittorf, and the École des Beaux Arts, by Duban, both in Paris, are early specimens of this school, and the opera-house, now in course of completion, by Pansio, is the most important example of its latest form. We must not omit to notice the great group of palaces formed by the Louvre and the Tuileries, so much improved under the Second Empire. The difference in the styles and want of conformity in alignment of the two palaces long formed an insuperable difficulty to giving unity to the appearance of the whole ; and it was reserved for the late M. Visconti to arrange the new portions in such a manner as to tone down the disparities, and produce a pleasing

harmony in the various parts. Some large central feature is still considered necessary by Fergusson and other authorities ; but even without it, the Louvre, as it now stands, is one of the finest palaces of the day. The Hotel de Ville, by Le Sueur, is another successful erection of the same class,—in which new buildings have been grafted on to the old without producing any painful sense of incongruity. The new Custom-houses, Prefectures, Hotels de Ville, and similar public buildings in such cities as Bordeaux, Lyons, Rouen, and Marseilles may be cited as good examples of the style as employed for edifices of a secondary class.

The street architecture of Paris was largely improved under the Second Empire. The modern houses of Paris are especially remarkable for the happy arrangement of the windows, and for the general appropriateness of all the details, though wearisome in the monotony of their endless repetition. Our limits will not permit us to do more than make a brief allusion to the trophies of Paris, which, however, deserve separate study, alike for their historical and artistic value. The Arc de l'Etoile, after the design of M. Chalgin, commemorating the triumphs of the first Napoleon, is the finest triumphal arch of modern Europe, and is eight times as large as that of Temple Bar. The Colonne de Juillet and the Fontaine St. Michel are among the most conspicuous.

Within the last thirty or forty years a reaction against the rigid copyism of classic forms has sprung up, and a revival of mediæval architecture has supplanted the



Greek, if not the Renaissance, style, especially in ecclesiastical buildings. A great English architect, Sir Charles Barry, was among the first to depart from the fashion which had so long prevailed, of introducing Greek and Roman forms in every building of importance ; and the most conspicuous example of the revived Gothic style in England is the new Westminster Palace, or Houses of Parliament, after his design. A great many churches have of late years been erected in various parts of England and some on the Continent in the Gothic style—buttresses and pinnacles once more taking the place of the columns and entablatures of Greek temples. At the present moment (1874) there are strong indications of a tendency to revert, in secular buildings, at any rate, to the style of the transitional architecture of England in the period of Queen Anne.

The Germans adhered longer than the English to the classic style, which they had been originally slow to take up ; and in France the reaction against all antique forms has not been as strong as in England, though very distinctly noticeable. The recent works of Gothic character done in France have, indeed, been chiefly restorations of the decaying cathedrals and chateaux ; and for new structures, even for churches, the *néo-Grec* has been largely preferred.

All this cannot be called living art ; something more is wanted for the creation of a new school of architecture than even a successful revival of a beautiful style like the Gothic, or a resurrection of antique forms, which must

ever retain about them something of the savour of the tomb. Within the last few years, however, there have been indications of a possible fusion of the peculiarities of Gothic and classic architecture. Efforts have been made to combine Gothic details with the regular arrangement of masses and the bold semicircular arches of the Romanesque style, and to engraft on old forms novel features suitable to the requirements of the day. It is in attempts such as these that far-sighted art-critics see the best hope for the future.

#### XV.—ARCHITECTURE IN GREAT BRITAIN.

ALL that we have said in preceding chapters on the various architectural styles of the Continent will, we trust, be found useful in enabling the reader to understand our own, and to recognise the chief characteristics which distinguish them from contemporary styles. Architecture, like language, is the expression of national ideas and national peculiarities ; and the study of English history might be to no inconsiderable extent illustrated by an examination of the buildings belonging to each period under consideration. Each race which became dominant in Britain left its impress on the architecture of the time, and the gradual advance in civilization was marked by a corresponding advance in the science of building.

When Julius Cæsar invaded Britain, in 55 B.C., the dwellings of the inhabitants were of the simplest de-

scription : caves, mud huts, or circular wooden houses with tapering roofs, through an aperture in the summit of which light was admitted and smoke emitted. It is therefore probable that the remarkable collection of monolithic masses on Salisbury Plain, called Stonehenge (*i.e.* hanging or uplifted stones), with the appearance of which every child is familiar, could not have been erected by the same race of men as those who inhabited these dwellings. Stonehenge shows great experience in the handling of enormous masses of stone, and practice in the art of the mason. Many other "rude stone monuments," though none so advanced as works of art, exist in various parts of Britain; but the date when they were raised and the history of their builders still remains obscure.

The arrival of the Romans was an event of great importance for British architecture. They converted London from an enclosed fort into a city, and taught the natives the principles of construction. Agricola (A.D. 80) especially did all in his power to wean the Britons from their wandering life, and to encourage them to practise the arts of peace. He was successful, and under his rule cities rose surrounded by massive walls, and adorned by temples, basilicas, and palaces. The remains of Uriconium and Silchester may be cited as examples of this advanced civilization. In the third century, British architects became famous for their skill; and when the father of Constantine the Great built the city of Autun (A.D. 290), in the Bur-

gundian province of Saône-et-Loire, many of the workmen employed came from Britain.

At the end of the third century, architecture began to decline in Britain, as elsewhere in Western Europe. This was caused by the drawing off of the best artists to Byzantium (Constantinople), to aid in the great works undertaken by the Emperor Constantine.

When the Romans left Britain, the natives allowed their buildings to fall into decay for want of repair, or to be seized and destroyed by invaders, and therefore but few relics of Roman structures remain in England.

The following are the styles into which the best authorities divide English architecture since the Roman occupation : *Anglo-Saxon*, from the end of the seventh century to the Norman Conquest, 1066 ; *Norman*, from 1066 to nearly 1200 ; *Gothic*, from 1200 to 1546 ; *Transitional*, from 1546 to 1619 ; *Revived Italian* or *Renaissance*, introduced about 1619-20.

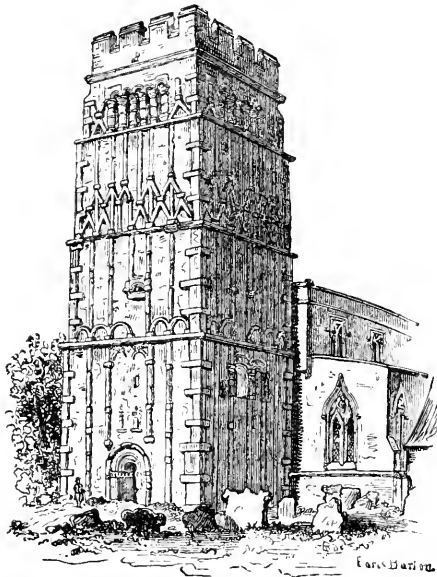
Gothic architecture is commonly divided into three periods, to which different names are assigned by different authorities ; those usually accepted being : *Early English*, 1189-1272 ; *Decorated*, 1272-1377 ; *Perpendicular*, 1377-1546 ; the later Perpendicular being also called *Tudor*. The transitional period is commonly divided into *Elizabethan* and *Jacobean* ; and a third phase of it, to some extent contemporaneous with revived Italian, is now becoming known as the *Queen Anne* style.

1.—*Anglo-Saxon Architecture.*

On the arrival of the Saxons (A.D. 449), the little that remained of true artistic feeling in the natives of Britain was quickly crushed. Like the rest of the Germans at this date, the Saxons knew nothing of art, and did not employ stone in any of their buildings: even their cathedrals were of wood. The original church of York was of timber, covered with reeds. It was not until the seventh century that architecture revived, thanks to the earnest efforts of Wilfrid, bishop of York, and Benedict Biscop, founder of the Abbey of Weremouth. Their exertions began the style called Anglo-Saxon, which prevailed in England until the Norman Conquest in 1066. It, and the Norman style which succeeded it, were however, in reality, nothing more than the most western form of the Romanesque or Byzantine style, to which two chapters have already been devoted. Bishop Wilfrid erected handsome buildings at York, Ripon, and Hexham; and to Biscop we owe the first introduction of glass in churches. He invited glass manufacturers from France, who taught their art to the natives of Britain.

The total destruction of all the wooden cathedrals, etc. erected before and during the reign of Alfred, renders it impossible to describe their style or appearance. Of the stone churches of later date but very few remain. The following are the principal: Earl's Barton in North-

amptonshire (Fig. 43), which combines all the special characteristics of the style enumerated below ; Stukely in Buckinghamshire, Barfreston in Kent, Avington in Berkshire, Sompting and Worth in Sussex.



Tower of Earl's Barton Church. Fig. 43.

The original stone edifice of Westminster Abbey was built by Edward the Confessor, between 1055 and 1065. All that now remains of it is the Pyx \* House—a low,

\* The *Pyx* is the sacred vessel used in Roman Catholic churches to contain the eucharistic elements.

narrow room, with a vaulted roof, divided down the centre by a row of seven plain pillars with simple capitals; and a few fragments about the choir.

The principal characteristics of Saxon work are plain semicircular arches, short columns, with rude capitals decorated with indentions of various lengths, or a rough copy of some Grecian order; windows with semicircular headings, often very narrow compared to their length, and sometimes divided by short balusters, used like small columns; very thick walls without external buttresses, and what are known as "long and short" quoins, at the angles of the building. Ornamentation, except in the capitals of columns, is sparingly used. The plan of Saxon churches is either a rectangle or parallelogram, divided into a body and chancel, and separated by an ornamented arch, the chancel terminating in a semicircular apse. Transepts did not appear until towards the end of the Saxon period. It was about the same time that bells were first used in churches, and towers were erected at the west front.

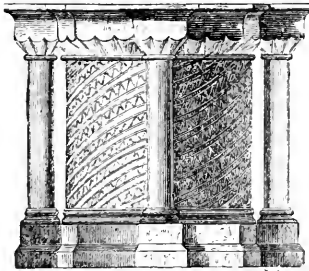
## 2.—*Norman Style.*

The Norman style is that which prevailed from 1066 to about 1200, including the reigns of William I., William II., Henry I., Stephen, Henry II., and Richard I. The Normans did not introduce many new features, but they improved the existing style by bringing to this country men who had carried it to a far

higher pitch than it had reached here, and who possessed a greater experience in the erection of large buildings, and were accustomed to a richer treatment of details. The following are the chief characteristics of the Norman style. Semicircular arches such as those of the nave of Gloucester Cathedral, with larger openings than the Saxon, almost invariably with mouldings and enrichments. The entrance-arches of churches are profusely decorated—as, for example, at Ely—with mouldings, wreaths, masks, human figures in relief, etc. Towards the close of the period pointed arches were occasionally introduced—one or more tiers occurring in the upper stories of a building, whilst those in the lower remained circular. We even see them alternating here and there with the old form. Norman columns are of immense diameter as compared with their height and the distances between them. They have circular, hexagonal, or octagonal shafts, with fluted, reticulated (*i.e.* like the meshes of a net), or lozenged mouldings. (Fig. 44.) They are higher in proportion to their diameter than the Saxon, their capitals are of a well-marked type, and either plain or decorated with a kind of *volute* (*i.e.* spiral enrichment), or with plants, shells, animals, etc., etc. Norman windows are narrow and semicircular-headed like the Saxon, but they are larger, and are often grouped together in twos or threes. The ceilings are generally flat and of timber, except in crypts which are vaulted with stone, the groins being plain, or if decorated, only on the edge. Norman walls are extremely massive,



with no buttresses, but in their place plain shallow piers are used. For decoration, rows of arcades with nothing to support are of frequent occurrence; the chief mouldings are the *chevron* (*i.e.* zigzag moulding), the *frette* (*i.e.* ornament with one or more fillets—narrow



Norman pier, from the crypt of York Cathedral. Fig. 44.

bands or rings—meeting in vertical or horizontal directions), *nail-head*, *billet* (*i.e.* cylindrical pieces two or three inches long in hollow mouldings), *cable*, *lozenge*, *wavy*, etc. The large semicircular (*torus*) and the hollow (*cavetto*) mouldings occur in bases, and elsewhere. In our Norman buildings the masonry is usually beautifully executed—far more perfectly, indeed, than was the custom in some subsequent periods.

In Norman churches transepts are of frequent occurrence; the tower, rising from the point of intersection between them and the nave, being loftier than in Saxon buildings. The chief distinction between the two styles is increase of size and richness. The great length of the

nave in Norman churches, unbroken by any rood-screen,\* gives a sense of vastness to the whole building. We must here remark that the eastern limb of Anglo-Norman churches was generally square, whilst that of continental buildings belonging to the same age was semicircular.

The earliest specimens of the Anglo-Norman style closely resemble the continental Norman. The cathedral of Canterbury, founded by St. Augustine about the middle of the sixth century, and rebuilt by degrees by Archbishops Odo (940), Lanfranc (1070), and Anselm (1093), supplies us, in the portions still remaining of the Norman building, with illustrations of the characteristics of this style; and specimens of the most refined English work previous to the Conquest can be seen side by side with them.

The cathedral of Rochester is another building in which the Norman style may be studied. It was commenced about 1077, and the nave is but little altered from its original appearance. Its internal details are plainer than those in contemporary French churches;

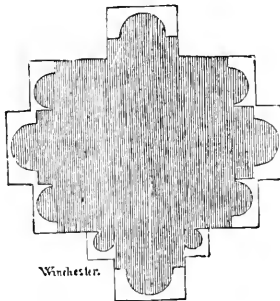
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\* The screen at the entrance of the chancel, so called from its having been surmounted by a large figure of Christ on the cross. The Anglo-Saxon word *rod* signifies a cross, and the word *rood*, derived from it, was applied to the cross on which our Lord was put to death. It also signifies all the relics of the true cross. The word "holy" is generally prefixed in speaking of them, and the Scotch abbey of Holyrood (Holy Rood) received its name from the holy cross or rood in honour of which it was dedicated.

but its western doorway, which is uninjured, is a good specimen of the rich external ornamentation of the age. The choir and crypt were rebuilt early in the thirteenth century.

The ground-plan of Winchester Cathedral (Fig. 45) is Norman, but it was overlaid with Perpendicular work by William of Wykeham.

Chichester Cathedral was commenced in 1082, and the nave, which has remained unaltered, was



Pier from Winchester Cathedral. Fig. 45.

completed thirty-six years later. The building was extended eastward, like most English churches, in the early part of the thirteenth century; and this portion is a good specimen of the completed transition from the short apse to the elongated choir, which came into general use in the thirteenth century.

The cathedral of Norwich retains its original Norman form with less alteration than any other in England. It was founded in 1094, by Bishop Losinga, and is 411 ft.

long by 191 ft. broad at the transepts, with a spire 315 ft. high. It has the French chevet \* termination instead of the English square choir, but in nothing else does it resemble the continental cathedrals of the age. Its vast length as compared with its breadth, and the bold projection of the transepts, are distinctively English features.

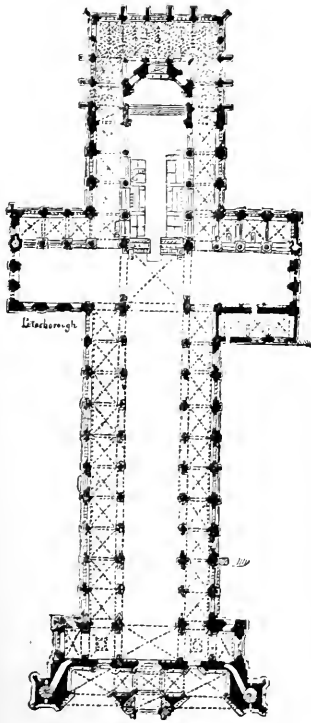
The ground-plan and nave of Peterborough Cathedral (Figs. 46 and 47) are Norman. The nave retains its original appearance, except for the substitution of white-wash for the colours with which it was painted. The side-aisles are vaulted, whilst the nave retains the flat roof of the earliest basilicas. A great part of St. Alban's Abbey, as it now exists, is Norman. The nave, one of the longest in England, consisting of no less than thirteen bays, was extended by Paul, the first Norman abbot, during the latter years of the eleventh and the beginning of the twelfth centuries.

By the beginning of the twelfth century the Norman style had become generally adopted in England, and had assumed an entirely national character. Durham Cathedral is a fine example of this, as it differs entirely from anything on the Continent. It is, moreover, one of the finest ecclesiastical buildings in England. The galilee, or porch, is cited by Fergusson as an extremely characteristic example of Anglo-Norman work. Durham Cathedral was commenced by Bishop William de Cari-

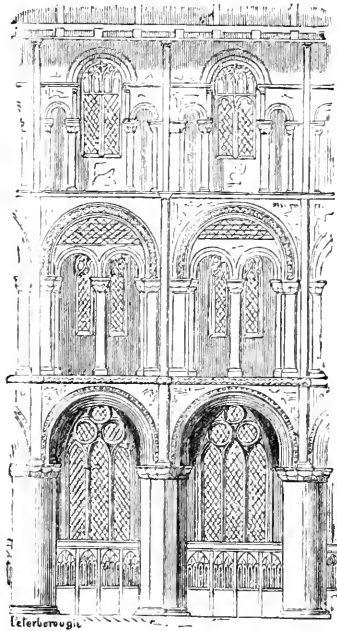
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\* Described in the chapter on Romanesque Architecture.

lepho, about 1093, in the form of a Latin cross, and additions were gradually made till about 1500 ; so that the changes of style which took place between these



Ground-plan of Peterborough Cathedral. Fig. 46.



Nave of Peterborough Cathedral. Fig. 47.

dates can be well studied in it. It contains the tomb of Bede, amongst other ancient monuments.

It is impossible, in a work like the present, to enumerate all the cathedrals of England containing Norman features ; but enough has, we trust, been said to enable students to recognise them for themselves; and we would urge them to take every opportunity of visiting and studying the abbeys, cathedrals, and parochial churches scattered over the length and breadth of England, especially in the southern counties.

Our review of Norman architecture will not be complete without a brief notice of the castles with which every eminence of any importance was crowned in the time of William the Conqueror and his successors. The plan of these castles was often of vast extent, and usually of irregular form, as the shape of the ground indicated; the exterior line of defence (or *outer bailey*) was surrounded by a deep ditch called a *fosse* or *moat*, protected by an outwork called a *barbican*, consisting of a strong wall, with turrets, for the defence of the great gate and drawbridge. The external wall enclosing this outer bailey was placed within the ditch, and was 8 to 10 ft. thick by 20 to 30 ft. high, with a *parapet* (*i.e.* a wall breast-high) and *embrasures* (*i.e.* openings in a wall or parapet). Square towers were raised here and there above the walls, in which were lodgings for the officers engaged in the defence of the castle, etc. The tops of the turrets and of the wall were flat, and the defenders of the castle stood on them to hurl down missiles upon their assailants. The great gate was flanked by a tower on either side, with rooms over the

entrance, which was closed with a massive folding door of oak, and provided with a *portecullis* (*i.e.* a sliding or falling gate, consisting of a strong grating of timber, with pointed spikes, for striking in the ground on which it was thrown, made to slide up and down in a groove of stone-work, inside the entrance-arch). Within the outer walls of the castle was an open space; and another ditch, with a wall, gate, and towers complete, enclosed an inner court (*inner bailey*), from which rose the *keep* (*i.e.* the large central tower), also called the *donjon* (*i.e.* dungeon), on account of the underground prisons it contained beneath the apartments allotted to the governor or owners of the castle. In the keep was the great hall for the entertainment of guests and retainers, with the raised *dais* (*i.e.* platform) at one end, where stood the high table for persons of rank.

The principal castles of England occupied at the present day are those of the Tower of London, of Dover, Windsor, Warwick, Alnwick, and Norwich; those of Kenilworth, Arundel, and others may have equalled them before they fell into the decay in which we see them at the present day.

The Tower of London contains a fine specimen of a Norman keep. The whole enclosure occupies a space of 12 or 13 acres. The walls of the keep or donjon are in parts 16 ft. thick, and of extremely solid masonry; and the chapel in the White Tower is one of the best preserved and most interesting works of its age extant. Rochester Castle is a good specimen of a

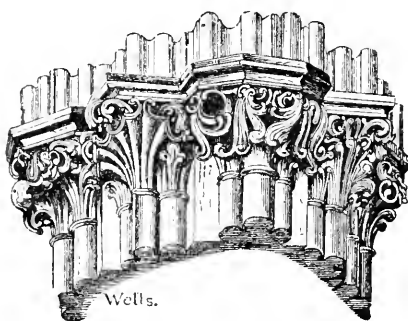
Norman keep. The bridge over the ditch of Norwich Castle has one of the finest and best preserved Anglo-Norman arches still remaining.

### 3.—*Gothic Architecture in England.*

*First period. — Early English Architecture.* — The period generally known as “Early English,” or less commonly as “Early Pointed,” lasted from about 1189 to 1272. The crusades of the eleventh century, combined with other influences, led to a revolution in European architecture, and in fact in all the arts. The styles which then sprang up received the comprehensive name of Gothic. England was almost a century behind the countries of the continent in adopting the Pointed style, and the earliest examples of it retain much of the massiveness and strength of the Norman. The chief points which distinguish Early English architecture from the buildings of the preceding age may be briefly enumerated as follows. In large arches the *archivolt* (*i.e.* the arched portion as distinguished from the *jamb*s or sides from which it springs) is heavily moulded, exhibiting a succession of round mouldings alternating with deep hollows; and the plain faces which were conspicuous in the archivolt of the Norman style have wholly disappeared. The small arches are slight, lofty, and acutely pointed; the piers generally consist of a central shaft surrounded by several smaller ones, with a clustered base and foliated capital (Fig. 48). The



*triforium*, or gallery over the aisles, the *clerestory*, or row of nave windows above the triforium, the high pointed roofs and vaulted ceilings, exhibit a degree of lightness combined with solidity which removes all appearance of ponderous weight. The line along the *apex* (*i.e.* summit) of the vault is generally decorated



Clustered pillar in the nave of Wells Cathedral. Fig. 48.

with raised mouldings. There are not any existing specimens of roofs of this era, with the open carved timber-work described by various writers ; but in the church of Warmington, in Northamptonshire, there is a groined roof in which the *ribs* (*i.e.* bands running along the groins or intersecting points) are of wood, and the *cells* (*i.e.* surfaces) of the vaulting are covered with boards. The general roofing of this period is groined vaulting, of which the roofs of Salisbury Cathedral, and of the choir and transepts of Westminster Abbey, are fine specimens. In Wells Cathedral and the Temple Church of

London, examples of Early English vaulting may also be seen.

Windows are the features in which the gradual progress of the Gothic style may always most readily be studied. In the Early English they are long, narrow, and lancet-headed (*i.e.* with an acute-angle at the head). Sometimes one window like this is seen alone, but more usually three, five, or seven are grouped together. The necessity for filling up the vacant spaces between the heads of the several windows so grouped led to their perforation with ornamental forms. This was the origin the *tracery* and *foliation* so largely employed in later styles. The smaller windows, when thus combined, are called *lights*. The great window at Lincoln Cathedral, consisting of eight windows or lights combined together, is an example. The cathedrals of Salisbury, Chichester, Lincoln, York, Beverley, and Westminster, contain specimens of Early English windows. The walls of Early English buildings are often less massive than the Norman, and are strengthened with external buttresses, which at this period were always set square to the line of the walls.

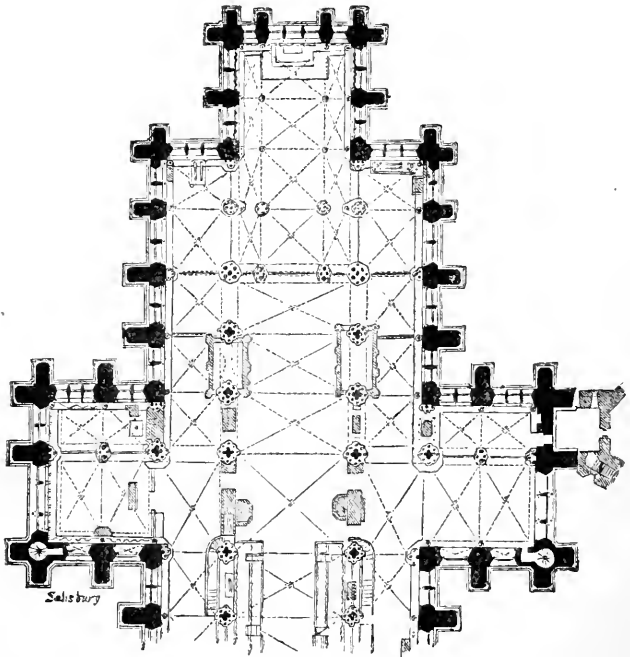
The larger west fronts generally include an acutely-pointed central gable, with a tower on either side rising above the gable, and enriched by one to four rows of niches, windows, and arches over the doorways. The west front of Lincoln Cathedral contains a good deal of Early English work grouped round a Norman doorway; that of Peterborough consists of three large arches, adorned

with clustered piers, architraves, and a large number of mouldings. The west front of Salisbury Cathedral is considered the best façade we have in this style. Early English doorways are often very beautiful; the mouldings forming the head are complicated, bold, deeply recessed, and often elaborately carved. The west doors of Wells and Salisbury Cathedrals, the door of Salisbury Chapter House, the western doorways of Ely and Chichester Cathedrals, etc., are fine examples. The porches of English cathedrals are sometimes more than mere doorways. When this is the case they are called *galilees*, and are compartments of considerable size, answering to those which were used in the early days of the Christian Church for the reception of penitents, etc.; and were known by the name of *nartheves*.

The steeple was greatly developed during this age. In Anglo-Norman churches a low square tower alone was used, which in the style under consideration was heightened and surmounted by a spire. That of Salisbury, considered the finest in England, is in this style, but of a rather late date. Towards the end of the period turrets and pinnacles began to be largely employed, the buttresses became more slender and tapering, and "flying buttresses" were introduced (see Gothic Architecture, p. 89). The ornaments of the Early English style are more numerous than the Norman. The most distinctive enrichment is a peculiar kind of perforated pyramid, called dog-tooth or "tooth ornament."

In the time of the Crusades the building of churches

and monasteries was considered the best way of propitiating Heaven; and the greater number of our cathedrals and abbey churches were founded at this time.



Ground-plan of Salisbury Cathedral; east end and transepts. Fig. 49.

The first great cathedral built entirely in the new style was that of Salisbury (Fig. 49), commenced in 1220 and finished in 1258. It is built in the form of a double cross, having two transepts, one between the

nave and choir and one nearer the east end. It is 480 ft. long by 232 ft. wide. The west front is flanked by two massive square towers surmounted by spires and pinnacles; and over the central entrance runs an arcade, above which is the great western window. The galilee or porch is as wide and lofty as one division of the north aisle. The steeple rises from the intersection of the nave and larger transept, and is 400 feet high. The interior has been much injured by injudicious restoration; the stained glass with which the rows of clerestory windows was once filled, and the colouring which formerly adorned the walls, are wanting, but in spite of all these drawbacks it remains a masterpiece of art.

The choir and transepts of Westminster Abbey belong to this style, and were erected by Henry III. The four eastern bays of the nave belong to the transition between this and the Decorated style; they are the work of Edward III., who also built a chapel dedicated to the Virgin, which was subsequently removed to make way for Henry VII.'s chapel.

The nave and the elaborate west front of Wells Cathedral, in the Early English style, was commenced in 1214 by Bishop Joceline or Jocelyn. The most remarkable feature of this celebrated structure is the variety of sculptured figures in the niches of the gallery. They have been noticed by our great English sculptor Flaxman as marking the state of art at the period of their execution. They consist of figures "in the round" (*i.e.* fully detached), and figures in high relief. Those

on the southern portion of the front represent the Creation, the Deluge, and Old Testament incidents ; those on the northern, events in the life of our Saviour. Above these are two rows of statues larger than life ; and near the gable is a high relief of Christ come to Judgment, attended by His angels and the twelve apostles,—the upper arches on either side being filled with figures starting from their graves, their faces and attitudes admirably expressing hope, fear, grief, and every other emotion. Another effective and characteristic feature is the use of light projecting buttresses, which produce by their bold projection a most striking effect of light and shade. The general aspect of the nave may be well judged of from the illustration of one bay, which we present (Fig. 50). Side by side we give a bay of an almost contemporaneous work—the choir of Worcester Cathedral, A.D. 1203-1218 (Fig. 51).

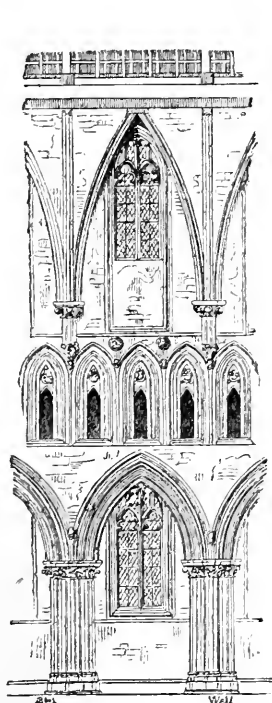
York Minster possesses an Early English window, called the Five Sisters, which, although it consists merely of long, simple, undivided openings, is by Fergusson considered to be unrivalled by any later work of the kind.

The choir and transepts of Lincoln Cathedral, with the exception of the presbytery added at a somewhat later date, is in the Early English style ; and most of the ecclesiastical buildings of England received additions at this period.

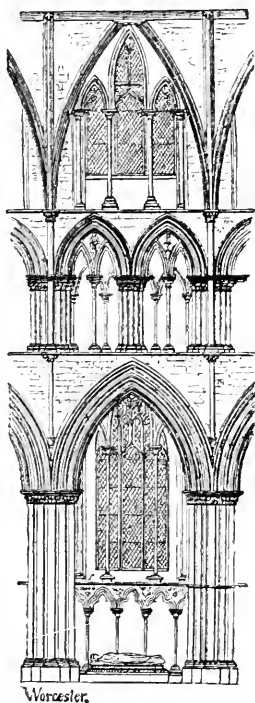
Some of the finest buildings of Scotland belong to this age,—the choir of Glasgow Cathedral, for instance ;

but their architecture is of a more massive character than any of the English edifices noticed above.

The crosses of Queen Eleanor belong to the end of this period. Those at Waltham and Northampton are



From the nave of Wells Cathedral.  
Fig. 50.



From the choir of Worcester  
Cathedral. Fig. 51.

the finest, and in the best preservation. A good restoration by Mr. E. M. Barry, R.A., may be seen in front of the Charing Cross Railway Station.

*2nd Period of English Gothic Architecture: the Decorated Style.*—The style which succeeded the Early English is known as the Decorated, and was the second stage in the development of Gothic architecture in England.

It is generally dated from 1272 to 1375, and is sometimes known as Middle Pointed. From the latter part of the thirteenth until nearly the end of the fourteenth century, Gothic architecture was at the zenith of its beauty in England, where it attained to perfection sooner than in France and Germany. The style under consideration, however, grew so gradually from its predecessor that the dates given above can only be looked upon as approximate. The following are the differences which distinguish Decorated from Early English architecture. The arches are generally not quite so acute, and the mouldings are sometimes carried down to the base of the pier or jamb without being interrupted by a capital. The mouldings are less boldly undercut, and of more regular section than in the preceding style, and are rarely so used as to produce the same striking effects of intricacy and richness. The piers or clustered pillars are grouped in a slightly different manner from the Early English, the shafts being joined together instead of detached; the carving of the capitals, which has a conspicuous peculiarity of character, is more delicate, and is carried round the shaft in a wreath instead of springing stiffly from the neck-moulding. The vaults of the Decorated style differ from those



which preceded them in being divided into a greater number of partitions, and in the multiplication of the ribs. At the point of intersection of the groins, *bosses* (*i.e.* small masses of carving) were constantly introduced. Open wooden roofs were common at this period, but few remain, as they were very subject to decay or to destruction by fire. The roofs of the nave of Higham Ferrars Church, in Northamptonshire, of the corporation chancel of St. Mary's, Leicester, and of the nave of Ely Cathedral, are of the class referred to. The roof of Eltham Palace is also a good example. The windows are the most beautiful feature of the Decorated style. They are larger than the Early English, and are divided into a greater number of lights—the heads being filled with the tracery, which is sometimes of strictly geometrical forms, sometimes of a flowing outline, corresponding to some extent with the French Flamboyant. Some of the most beautiful windows of England are constructed with these graceful flowing lines. York Minster, the Minster and St. Mary's at Beverley, and many other churches contain examples. The great west window at York is an extremely fine specimen, but even it is surpassed by that of Carlisle Cathedral, which Fergusson considers the most beautiful design for window tracery in the world. In the best windows of this style, the mouldings of the mullions and tracery are simple, in section, the principal mullion having sometimes a capital and base. Circular windows were sometimes used : in Exeter, Chichester, and Lincoln Cathedrals, for instance.

The fronts of buildings in the Decorated style differ but little from the Early English ; more complicated forms were resorted to for effect, and some of the beautiful and effective simplicity of earlier buildings was lost. One of the finest west fronts in this style is that of York Minster, the nave of which also belongs to the Edwardian age. Spires were so much admired at this time that they were added to towers complete without them. The buttresses were now carried higher than before, and surmounted by pinnacles. They were more richly decorated than ever, and were not now invariably planted at right-angles with the walls they supported ; and, as the name of the style implies, a corresponding exuberance of ornamentation prevailed in every detail of construction. The *ball flower* (*i.e.* a small round bud of three or four leaves) is the characteristic enrichment of the Decorative style, as the *dog-tooth* is of the Early English and the *chevron* or zigzag of the Norman.

One of the most beautiful specimens of Decorated architecture in England is the octagon of Ely Cathedral, built by Alan de Walsingham, to supply the place of the old Norman tower which had fallen down. This octagon is covered with the only existing Gothic dome. The Lady Chapel of Ely Cathedral also belongs to this age.

The royal chapel of St. Stephen's at Westminster, although small, must have been an extremely fine edifice. It was built during the reigns of the three first Edwards, and therefore belonged to the best age

of English architecture. The greater part has been removed, but the crypt, carefully restored, is still to be seen, and serves as the chapel of the Houses of Parliament. As other examples we may name Lichfield Cathedral, the Abbey Church of Bristol, the nave of York Cathedral, the nave of Exeter Cathedral, Battle Abbey, and Tintern Abbey.

A great improvement took place in domestic architecture in England in the reign of Edward III., especially in the halls of castles and palaces. The Round Tower of Windsor was built by him for the table of the Knights of the Order of the Garter, founded in his reign. As examples still remaining, we have the hall of the Bishop's Palace, Wells, and the gatehouse there; one of the gatehouses at Bury St. Edmunds, the hall at Penshurst, the earlier parts of Haddon Hall, and the noted Edwardian castles of Wales—such as Conway, Caernarvon, and Chepstow.

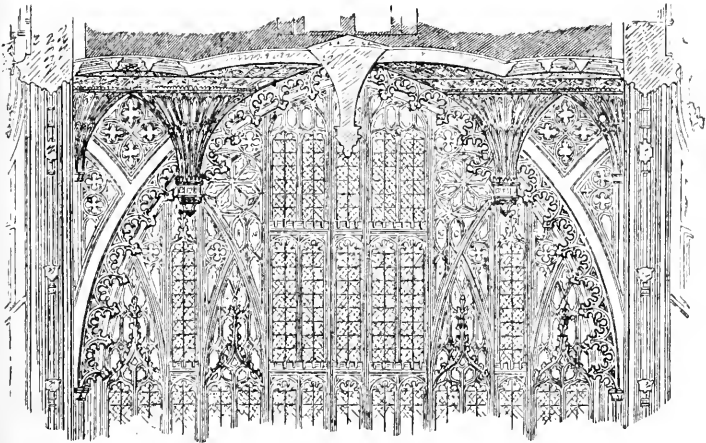
*3rd Period of Gothic architecture in England: the Perpendicular Style, sometimes called "Third Pointed."*  
—The style which succeeded the Decorated in England is known as the Perpendicular, and was introduced by William of Wykeman. It is generally dated from 1377 to 1546, and was employed for minor details in the phase called Tudor, until 1630-40. It was contemporary with the Flamboyant style in France. Its chief characteristics are the rectilinear lines which replaced the flowing tracery of the windows of the Decorated period. The same feeling, however, pervaded

the other features of Perpendicular buildings,—the buttresses, towers, and piers being all slight, and continuous vertical lines being used whenever possible. All this offers a strong contrast to the dark shadows and raised mouldings of the preceding period. The stone roofs of this style are finer than those of any other, and are of two kinds—the groined vault, and the fan-tracery vault—both of which have been described in previous chapters. The four-centred arch, sometimes called the Tudor arch, belongs to the latter part of this age.

The fronts of buildings of the Perpendicular period are often very fine. Those of Beverley Minster and King's College Chapel, Cambridge, are considered the best examples; but those of the Cathedrals of Winchester, Gloucester, Chester, of the Abbey Church of Bath, and St. George's Chapel, Windsor, are also good. The mouldings of this style are more regular and more shallow than in the two which preceded it. Sculptured animals are frequently introduced as ornaments, often producing a grotesque effect.

The three typical specimens of English edifices in this style are Henry VII.'s Chapel, at the east end of Westminster Abbey, St. George's Chapel, Windsor, in the precincts of the Castle, and King's College, Cambridge. Henry VII.'s Chapel (Fig. 52) is a prolongation of the choir of the Abbey, occupying the position of the Lady Chapel in most cathedrals. It consists of a nave, two aisles, and five small chapels, and can only

be entered from the Abbey itself. The exterior is richly decorated; the buttress turrets are especially beautiful, rising to a considerable height above the parapet, and ending in *finials* (*i.e.* the tops of buttresses and pinnacles in Gothic buildings), richly ornamented. The flying buttresses are also extremely ornate, covered



Part of the roof of Henry VII's Chapel, Westminster.  
Fig. 52.

with lions, dragons, and other symbolic creatures. The chief beauty of the whole is, however, universally admitted to be the groined ceiling of the interior, which is the most exquisite specimen of fan-tracery in existence, the whole surface being spread with a network of lace-like ribbing.

The Chapel of King's College, Cambridge, is not so richly ornamented as Henry VII.'s, but is remarkable for being one of the very few large Gothic churches without side-aisles, the absence of which gives an almost overwhelming sense of space. Its vault of fan-tracery yields to none except that of Henry VII.'s Chapel, and for vigorous mastery of the style it is absolutely unequalled by any other building.

St. George's Chapel, Windsor, has a fine groined fan-tracery roof, which entitles it to rank with the other two.

The Cloisters and Lady Chapel of Gloucester Cathedral, the central tower, Lady Chapel, nave, and western transepts of York Cathedral, and an immense number of parochial churches—especially in Somersetshire, Gloucestershire, Norfolk, and Suffolk—may be instanced as further examples of the style.

The Scotch chapels of Roslyn and Holyrood belong to this age, and combine the elegance characteristic of it with northern massiveness and simplicity.

The Tudor, or Florid English style, is the term sometimes applied to the Late Perpendicular, when the Pointed style was beginning to decline in England,—which it did not do until some years later than in the rest of Europe.

The Tudor style was remarkable for redundancy of ornament, in which a constant repetition of the same forms took the place of the exquisitely-carved foliage and sculpture of the earlier part of the period. The

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more extensive use of panelling was another characteristic, the walls of Tudor chapels being almost entirely covered with it. Fan-tracery vaulting was extensively employed, and in many cases clusters of pendent ornaments resembling stalactites mark the intersections of the ribbing. The doorways are extremely elaborate, and often form the finest portion of the work. That of King's College Chapel is an excellent example.

The ecclesiastical edifices of this age are not numerous, and it is in the domestic buildings, such as palaces and castles, that the style can be best studied. Large sums were expended by the nobility on their private residences. Henry VII. built a handsome palace at Shene, in Surrey, to which he gave the name of Richmond, retained by the town which grew up round it, although not a trace of the building itself remains. It was in this palace that the *bay* window (*i.e.* a projecting window rising from the ground) was first extensively used. In the time of Henry VIII., before the close of the style and the commencement of the Renaissance, the greater number of Tudor palaces were erected. One of the finest existing examples is Hampton Court Palace, built by Henry VIII. and Cardinal Wolsey. It consists of three quadrangles, and has a square tower at the entrance, flanked by an octagonal turret at each angle. The gateway is pierced through this tower, and is formed by an obtuse arch with *oriel* windows (*i.e.* windows projecting beyond the front of a building and supported by a corbel from the masonry of the wall, but not rising

from the ground). A battlement of open work crowns the wall. The buildings on the right and left of the tower have been modernized, but at each end is one of the original gables, with sloping sides adorned with griffins. The timber roof of the Great Hall, built in the early part of the sixteenth century, is one of the finest existing specimens of carved roofs of this age. The finest in England, or indeed in Europe, is the roof over Westminster Hall, technically called a *hammer-beam* roof. The roof over Crosby Hall is another good example. The fireplaces and chimneys of Tudor buildings were often enriched with beautiful carving and sculpture. The latter towered to a considerable height above the roofs, and were grouped in such a manner as to form an important and picturesque feature of Tudor mansions.

Foreign artists were constantly employed during the reign of Henry VIII., and to their influence is due the introduction of many Italian decorative details in domestic architecture. Trevigi, Holbein, and Jérôme de Trevisé were the most celebrated. The two former largely employed the moulded brickwork and terra cotta at that time in vogue on the Continent.

#### 4. *The Transitional Style.*

This style, commonly divided into the Elizabethan and Jacobean, was introduced in the latter part of the reign of Henry VIII., and lasted under various



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phases until the reign of Queen Anne, in the early part of the eighteenth century.

A few years before the death of Henry VIII., John of Padua, an Italian architect of note, arrived in England. His appointment to the office of "Deviser of His Majesty's buildings," in 1544, was the immediate cause of the adoption of the Italian Renaissance style in England.

With the name of John of Padua must be associated that of Theodore Kave or Kavenius of Cleves. The chief work of John of Padua was the Palace of Longleat in Wiltshire, built between 1567 and 1579; and that of Theodore Kave, Caius College, Cambridge, erected between 1565 and 1574. Longleat is considered one of the finest English palaces of this period. It consists of three stories, each with an order of its own, and it possesses the essentially English feature of a back-court (the entrance being in the principal front), instead of the Italian *cortile* (*i.e.* central court-yard). Caius College, Cambridge, is one of the most complete specimens of the Early Renaissance style in England. The buildings are half Gothic, and the gateways are richly adorned with Italian details. The Gate of Honour (1574) is the finest.

The chief English architects of the reign of Elizabeth were Thomas Holt, Smithson, and John Thorpe. The first built the public schools of Oxford, the gateway of which (1612) is a good example of the early Renaissance; the rest of the buildings are, however, of the

debased Elizabethan Gothic. Holt was the first English architect to adopt all the orders in a single front—a practice which afterwards became general. Smithson, aided by Thorpe, erected Wollaton Hall in Nottinghamshire (1580-90), the general design of which resembles that of Longleat, but is pervaded by Gothic rather than Italian feeling. The following buildings also belong to the Transition period : Hatfield House, 1611 ; Holland House, 1607 ; Charlton in Wiltshire, Burleigh, 1577 ; Westwood, 1590 ; Bolsover, 1613. They are all characterised by a want of simplicity and elegance, being wanting alike in the distinctive beauties of the Gothic and Italian styles ; yet they possess a charm of their own which is almost superior to anything which more regular works can boast.

The first and most accomplished architect of the Renaissance in England was Inigo Jones, who studied the principles of architecture in Italy at the expense of the Earl of Pembroke. His fame rests chiefly on his design for Whitehall Palace, planned by command of James I. : the present Banqueting House in Whitehall was a single feature of that great project and the only part of it actually carried into execution. Many other buildings in London and different parts of England were designed by Inigo Jones. Of these, St. Paul's, Covent Garden, was perhaps the most successful. It has a recessed *portico in antis* (see "Grecian Architecture," p. 30), with very simple pillars, which gives an extremely dignified appearance to the outside of the

building. The inside is somewhat spoiled by the building up of the central door in order to allow the altar to be placed at the east end, which takes away the meaning of the portico.

We now come to Sir Christopher Wren, who was born about 1632, when Jones' reputation was at its height. Wren was early distinguished for his mathematical and scientific acquirements. The Great Fire of 1666 opened for him a splendid field as an architect, and to this circumstance we are indebted for the finest buildings of the metropolis. Within three days of this disastrous conflagration Wren presented a plan to the king for the rebuilding of the whole city. This it was not found practicable to carry out; but the restoration of St. Paul's Cathedral and of some fifty other churches was entrusted to him. The present cathedral was commenced nine years after the Fire. It is the largest and finest Protestant cathedral of the world, and thirty-five years were spent in its construction. The ground-plan is a Latin cross, with nave, choir, and transepts. It is 500 ft. long from east to west, by about 250 ft. wide at the transepts. The outside of St. Paul's consists of two superposed orders—*i.e.* one over the other. The western entrance has a portico of twelve Corinthian columns supporting an entablature, from which rise eight Composite columns supporting a second entablature, surmounted by a pediment enriched with sculpture. The western towers are about 250 ft. high, decorated with Corinthian columns. The dome is a triple structure. The part

seen from the outside springs from a base 250 ft. from the pavement, and the summit is 404 ft. high. Though open to criticism in many of its minor details and arrangements, St. Paul's is allowed to stand foremost among buildings of its class in Europe, St. Peter's alone excepted. Its interior lacks decoration, but its exterior is probably the most harmonious and imposing composition which Renaissance architecture has yet produced.

Greenwich Hospital, the steeple of Bow Church, and the interior of St. Stephen's, Walbrook, are considered the best of Wren's other works. The western towers of Westminster Abbey were added after his design.

##### *5. Architecture in England in the Eighteenth Century.*

On Sir Christopher Wren's death, in 1723, his pupil Hawksmoor, and Vanbrugh were the most promising architects of the day; but neither of them produced anything denoting high original genius. The principal works of Hawksmoor were St. George's, Bloomsbury, St. Mary's Woolnoth, in Lombard Street, and St. George's in the East; and of Sir John Vanbrugh, Castle Howard and Blenheim Palace.

James Gibbs, an architect who rose into some eminence in the middle of the last century, built St. Martin's in the Fields, one of the handsomest churches of the day. The octastyle (eight-columned) portico of Corinthian columns is specially fine if considered merely as an

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accurate copy of a heathen design ; but, of course, all originality of treatment is wanting. The Radcliffe Library at Oxford is also by Gibbs, and is one of the best classical buildings in that city.

Sir William Chambers and Sir Robert Taylor were the most celebrated architects of the reign of George III. They carried the imitation of classic and modern Italian buildings to the greatest extreme, displaying much erudition and intimate acquaintance with the buildings of antiquity, but none of that imaginative genius which alone can give originality to a building. Sir William Chambers designed Somerset House and a great many other buildings of the day, adhering in them to the Italian style ; but shortly after his death, the publication of the various plates and descriptions of the ruins discovered in Greece led to a rage for Greek in preference to Roman forms. The brothers Adam endeavoured, with but small success, to imitate Greek forms in the Adelphi Terrace, the screen of the Admiralty, and other buildings in London. They were more successful in the college at Edinburgh, which possesses some very fine monolithic pillars of strictly accurate proportions. It is difficult to understand to what Sir Robert Taylor owes his great reputation. His buildings connected with the Bank of England are certainly inferior to the prison of Newgate, designed by Dance, which is, in its way, considered a masterpiece.

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### 6. *Architecture in England in the Nineteenth Century.*

The Classical Revival of the present century, inaugurated by Sir William Chambers in the latter part of the eighteenth century, was at first marked by Italian features. The publication of Dawkin's and Wood's "Illustrations of Palmyra and Baalbec," in 1750, first directed English attention to the beauties of Roman buildings, and this interest was sustained by Adam's "Spalatro," brought out ten years later. It was the series of works on Greece and Greek antiquities, commenced by Stuart in 1762 and completed by Cockerell in 1861, which led to the preference of Greek over Roman forms. The Grecian Doric became the favourite order, and soon not a building, however humble, was considered complete without a classic portico.

Almost simultaneously with this rage for the imitation of classic forms, arose a yearning in the minds of many, whose sympathies were with mediæval rather than with antique thought, to reproduce the exquisite Gothic work of the middle ages, which had been so admirably suited to the ornate ritual of the Roman Catholic religion; and with this desire was associated a reaction against the coldness of Protestant worship and the simplicity of Protestant churches. Once more symbolic painting and sculpture, and the varied accessories of a Roman Catholic cathedral were introduced in Protestant churches, and felt to be in their place; once more the rood-screen separated the worshippers from the select body of the

clergy, whilst the choir containing the altar was enriched with sculptures of mystic meaning, and glowed with many-coloured sacred pictures. Tapering Gothic spires and pinnacles were as common as Greek and Roman columns and entablatures : but both the resuscitated styles, beautiful and appropriate as they had been as the spontaneous expression of national thought, were spiritless, cold, and wanting in vitality, when they were copied to order.

To avoid confusion, we propose noticing the chief, first of the Classical, and then of the Gothic buildings of the 19th century. The new church of St. Pancras, built between 1819 and 1822, almost immediately after the purchase of the Elgin marbles for the British Museum (1816), is a typical example of revived Greek. It is a copy of the Erechtheum at Athens, also called the Temple of Minerva Polias. The Ionic order is used, and a small "Temple of the Winds," in imitation of that at Athens, forms the steeple. To make it more complete, porches with caryatid columns have been added on the north and south sides, like those attached to the Athenian Temple. The University Club House in Pall Mall East, the Chapel in South Audley Street, the portico of the Post Office, and the front of the British Museum, are other examples in which the same order is employed.

Sir John Soane was perhaps the most successful of the architects of the early classical revival. He rebuilt the Bank of England, the order of which as it now stands

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is an exact copy of that of the circular temple of the Sibyl at Tivoli.

Holland, Burton, and Nash, were three architects who erected many important classic buildings. In the portico built by Holland to Carlton House, the most ornate form of the Corinthian column was employed. The columns were subsequently used for the portico of the National Gallery, where they may still be seen.

Wilkins, another celebrated architect of the early part of this century, worked both in the classic and Gothic styles. His masterpiece is the portico of University College, Gower Street. He also designed the National Gallery, which failed mainly from want of adaptation to a site which required a much more lofty building of bolder character.

Sir Robert Smirke, architect of the British Museum, and Mr. Hardwick, architect of Goldsmiths' Hall, should also be mentioned.

The chief and most original of all the buildings of the classic revival was St. George's Hall, Liverpool, by Elmes, completed after his death by Cockerell. It is 250 ft. long by 140 ft. wide, and the order by which it is ornamented is 58 ft. high. One grand hall occupies the centre, with wide recesses on either side. This fine building is adapted, not copied, from the great halls of the *Thermæ* (baths) of Rome. The chief front has a portico with sixteen Corinthian columns, each 46 ft. high; so that although its general idea is Roman, it is carried out with Greek details.



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In Edinburgh and Glasgow there are many successful buildings in the classic styles. The High School of Edinburgh, by Hamilton, is perhaps the best.

Sir Charles Barry was the first to realize how far all this copying was from originality, and to endeavour to inaugurate a somewhat new treatment of classic features. He designed the Travellers' Club, the Reform Club, and Bridgewater House, introducing in the two latter buildings the Italian cortile in a slightly altered form with great success. The Halifax Town Hall, his latest work, deserves special notice as a free adaptation of Renaissance architecture. The detail of this building is excellent, and its composition spirited; it is crowned by high-pitched roofs, and possesses a species of spire as original as it is happy.

As distinguished examples of modern Renaissance we may name the Leeds Town Hall, by Mr. Broderick; the Carlton Club, by Smirke; Holford House, Park Lane, by Vulliamy; and the interior of the India House, by Sir Digby Wyatt. As a specimen of a still more recent date we may take the Royal Albert Hall, and no building of the day has more successfully combined the skilful arrangement of plan and the bold treatment characteristic of early Roman buildings with the constructive dexterity of our day; though it is inferior in refinement of detail to many of the buildings just enumerated. The Albert Hall is in the form of a Roman amphitheatre, with a *velarium* (*i.e.* awning) overhead; the corridors, staircases, and sloping rows of seats are all

borrowed from the Roman type, but the huge roof of iron and glass, the external terra-cotta decoration, and the mosaic frieze are modern features. The original design was by Captain Fowke, but the actual construction and the working designs are due to Lieutenant-Colonel Scott, C.B.

Horace Walpole (1753-1770) was one of the first to attempt revived mediæval architecture ; but the first great impulse was given by the erection of Fonthill Abbey, a vast private residence in which an attempt was made to reproduce an old Gothic abbey. It was completed in 1822 ; and from that day the eagerness to produce copies of Gothic churches was as great as that to copy classic temples.

One of those who did most to promote this movement was John Britton, who brought out a series of fine works on the architectural antiquities of Great Britain, which were followed up by the publications of the elder Pugin. Rickman did more, however, than these two to systematize for men of taste and intelligence the study of architecture as an art.

Typical buildings in revived Gothic are Windsor Castle, the Houses of Parliament, the New Museum of Oxford, and the Albert Memorial. The first was almost entirely rebuilt under the direction of Sir Jeffrey Wyattville, who gave it the appearance it now has of an old castle adapted to the requirements of a modern monarch ; and it may be taken as a specimen of the best art before Pugin's day. The second, built by Sir

Charles Barry, is in the Gothic of the Tudor age, and largely owes its beauty of detail to Pugin's own superintendence. Though fashion has now preferred other styles, and it is customary to run down this building, it is probably the finest effort of the Gothic revival, not in England only, but in Europe. In its plan, its detail, and the beauty of its sky-line, it is especially successful.

The new Museum of Oxford, from the designs of Mr. Woodward, may be fairly said to represent the results of Mr. Ruskin's teaching. It was begun in 1855, and is a good example of all that was then considered most advanced. The Albert Memorial, by Sir Gilbert Scott, R.A., the most recent and the most ornate effort of revived Gothic, though far from popular among architectural critics, must be taken as representing fairly well the point which the art has reached. Other examples of note, which our space only permits us to name, are the Martyrs' Memorial, *Scott* (1848), Lincoln's Inn Hall, *Hardwick* (1843), St. George's Church, Southwark, *Pugin* (1845), St. Giles' Church, Cheadle, *Pugin* (1849), Holy Trinity Church, Westminster, *Pearson* (1849), All Saints' Church, *Butterfield* (1849), Irvingite Church, Gordon Square, London, *Brandon* (1851), Exeter College Chapel, Oxford, *Scott* (1858), Manchester Assize Courts, *Waterhouse* (1859), St. James' Church, Garden St., Westminster Street (1860), Northampton Town Hall, *Godwin* (1861), Preston Town Hall, *Scott* (1862), Aberystwyth College, *Seddon* (1864), Cork Cathedral, *Burges* (1865), Glasgow University, *Scott*

(1866), St. Pancras Terminus, *Scott* (1866-73), Keble College, Oxford, *Butterfield* (1867), Balliol College, Oxford, *Waterhouse* (1867), Cardiff Castle restorations, *Burges* (1868), Manchester Town Hall, *Waterhouse* (1869), design for the new Law Courts, *Street* (1872), design for Edinburgh Cathedral, *Scott* (1873).

It is difficult to define the present position of architectural art in England. Our architects can no longer be divided into two classes, one practising revived Gothic, the other revived Classic. The truth appears to be that revived Greek is falling into disuse, whilst Renaissance is perhaps coming into favour, and the transitional architecture of Queen Anne's day is, strange to say, being brought forward by men who till now have been chiefly known as supporters of revived Gothic. As examples of this, the very latest fashion in the art, we may name New Zealand Chambers, in Fenchurch Street, by Mr. Norman Shaw, and the New School Board Offices, on the Thames Embankment, by Mr. Bodley.



## PART II.

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### SCULPTURE.

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#### INTRODUCTION : MEANS AND METHODS IN SCULPTURE.

**S**TRICTLY speaking, Sculpture is the art of cutting or graving hard materials ; but it has come to mean all representation of organic life in relief, whether *in the round* (*i.e.* fully detached), in *alto-relievo* or high relief (*i.e.* nearly detached), in *mezzo-relievo* or semi-relief (*i.e.* fully rounded, but still attached to the surface), in *basso-relievo* or low relief (*i.e.* slightly raised from the surface), or in *cavo-relievo* or *intaglio* (*i.e.* hollowed out).

We propose interpreting sculpture in its widest sense, which includes : the chiselling of perfect figures and groups in any hard substance ; the carving of high or low reliefs, whether in marble, ivory, wood, or any other material ; the moulding of statues or groups of a plain material enclosed within a coating of more noble material —such as the *chryselephantine* (*i.e.* gold and ivory) statues

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of the Greeks, in which the nude portions were of ivory and the clothing and weapons of gold ; bronze and metal statues, whether cast in a mould or beaten into shape ; plaster statues and bas-reliefs ; wax or clay models ; engraved gems, whether intaglios or cameos ; and medals or coins, whether stamped or cast.

**MATERIALS.** *Marbles.*—For statues and groups marble is the favourite substance, on account of its crystalline texture and gleaming surface, which admits of a high polish and absorbs the light equally. The most famous marbles used by the ancients were the Parian, from the island of Paros, and the Pentelic, from the island of Pentelicius in Attica. White, black, and coloured marbles were also used ; and the Egyptians employed substances even harder than marble, such as porphyry, basalt, and granite. Modern sculptors generally prefer the white fine-grained Carrara marble.

*Bronze* is the principal metal used in sculpture. It consists of a mixture of copper and tin, the quality varying according to the proportions of the ingredients. *Gold, silver, copper, lead,* and even *pewter*, which is a mixture of lead and tin, have occasionally been employed.

*Plaster of Paris*, a kind of gypsum, is used for making casts of models and of famous works. *Limestone* and *sandstone*, softer and less durable materials than marble, are largely employed for architectural ornaments.

*Wood.*—The principal woods employed for carving are, that of the linden tree,—which, though soft, is tough and durable,—oak and cedar.

*Ivory.*—The carving of ivory was practised by the Romans. It was carried to great perfection in the early days of the Christian Church, being used for tablets, ornaments, etc., many of which may be seen in the South Kensington Museum. In 803, two beautifully-carved ivory chairs were presented to Charlemagne.

*Gems.*—The principal gems used by ancient engravers were : carnelians, chalcedony, onyx, sardonyx, agates, jaspers, garnets, beryls, amethysts, sapphires, rubies, topazes, turquoises, etc. For cameos the onyx was preferred above any other stone.

For making coins and medals, gold, silver, copper, bronze, and occasionally other metals or combinations of metals are used.

We have now briefly to describe the various processes employed in the different kinds of sculpture enumerated above.

For statues, groups, and high or low reliefs in marble, the sculptor first models his design on a small scale in clay or wax. The model is then enlarged to the size of execution from the life, the artist having the object to be represented before him. The clay is kept moist whilst being worked, and when the model is completed it is allowed to harden. A *cast* is then taken of the model by throwing over it a mixture of plaster of Paris and water. When the plaster mould so obtained is hardened, the clay inside is picked out, and an exact mould of the model remains. This mould is then filled with fresh plaster, and as soon as it is “*set*” (*i.e.* hardened), the

mould is removed with chisels, and a complete cast of the model is produced. With this cast before him the artist begins to work in the marble. The cast and the marble are placed on two blocks exactly alike; a long brass instrument called a *needle* is placed on a measuring-rod, the rod resting against the block till it touches a point of the cast. The needle is then removed to the block on which the rough marble stands, and the marble is cut away until the needle touches it as it did the model. A mark is made on the two corresponding points of the model and block. This operation, which is called *pointing*, is repeated until all the different surfaces of the future work from the outside of the marble are ascertained, when workmen rough out the figure or group, the artist himself adding the finishing touches. Michael Angelo is known to have worked out some of his statues from the the marble without any previous model or design.

In making metal statues similar preliminary steps are taken. Sand is used instead of plaster of Paris for taking a mould from the model, liquid metal, fused by heat, being poured into the sand mould. When cold, the metal retains some of the sand, which is removed with a graving tool. Sometimes a bas-relief is beaten out without previous casting. In that case the form is obtained by beating or hammering: iron and bronze are beaten when hot, and silver and gold when cold. The art of carving figures in relief on metal is called *chasing*, and the term *toreutic* (from a Greek word signifying to bore) has been applied to all kinds of metal work.



In modern times zinc, iron, and even tin, have been used for statues ; but they require a coating of some other substance to protect them from the action of the weather. For this purpose a thin layer of bronze has a particularly fine effect, and can easily be applied by the process of electro-plating.

Wood, stone, and ivory carving are performed by hand, without the aid of any artificial process.

For the engraving of gems splintered diamonds were used, fixed into iron instruments, the work being executed by hand. A drill was employed for cutting out the larger and deeper portions of the work, which was polished with emery powder when finished. Gems cut in relief are called *cameos*, and those which are hollowed out *intaglios*. The term *cameo* is, however, especially used to denote the very small pieces of sculpture cut in stones having two layers of different colours ; the upper colour being used for the object to be represented, and the under serving as background.

Die-sinking is the art of engraving the die or stamp used for coining, and for stamping thin plates of metal with designs of various kinds. The blank die is engraved in *intaglio* with the device required, by the aid of small steel tools. The face of the die is then hardened by heat, and cooled by being plunged in water, after which it is ready for use.

The subjects suitable for representation in sculpture are necessarily limited. Except as an accessory, vegetable life is almost excluded from its sphere. The infinite

variety and richness of the details of foliage, fruit, and flowers, and the way in which, when grouped together, they intersect and hide one another, renders it impossible that they should be accurately represented in an art to which exact imitation is forbidden. It is only those plants the essential characteristics of which are prominent, which can be used even as architectural accessories. Such was the deeply-indented acanthus leaf so largely employed by the Greeks and Romans. The noblest study of the sculptor is man, "the human form divine," and to produce a perfect statue is his highest task. The human figure is made up of an infinite variety of curves and sinuous lines, and the sculptor can find nothing more perfect to imitate than fine types of humanity, in the prime of youth and vigour ; but he must not be content with mere copyism,—he must aspire to the embodiment of ideal conceptions. Beauty of form is plastic—that is to say, it may be represented by modelling, which reproduces the actual surfaces of the body. An infinite variety of beautiful surfaces can be united into one beautiful whole by contour or outline. Freely drawn curves, and the oval, are the materials for all fine outline, and the only form in which such outlines are to be found is the human body. The nude figure is the most suitable for sculpture, and where drapery is employed, it should follow the lines of the body, and indicate, not conceal, its contour. Next to man, the most highly organized animals are the finest subjects of the sculptor.

Groups, in which the figures do not stand out

separately, but partly hide each other, are works of sculpture of a secondary class ; but they, too, afford scope for the highest artistic genius, and should form a rhythmic whole, with all the parts well balanced, producing a pleasing effect of variety in unity.

As sculpture deals with plastic form alone, it has generally been supposed to disdain the aid of colour ; yet the Egyptians, Assyrians, Greeks, and other antique nations, as well as the mediæval Christians, strove more or less to include colour (*Polychromy*) in their modes of work. In our own day Gibson coloured three or four of his statues.

## I.—ORIENTAL SCULPTURE.

### 1. *India and the neighbouring countries.*

SCULPTURE in India is chiefly accessory to architecture, and the subjects represented are almost exclusively religious.

The earliest monuments of sculpture, as of architecture, in India, date from the rise into power of Asoka (250 B.C.). They consist principally of reliefs on the outsides of pagodas, rock temples, and topes ; groups or figures in the round being almost unknown.

In the ruined city of Mahavellipore, at the foot of a rock-hewn temple, there is a fine group of gods and heroes in high and low relief, some of which are very spirited and beautiful.

On the walls of a pagoda at Perwuttum there are some remarkable bas-reliefs representing a tiger hunt, in which mounted horsemen are charging at full gallop. The reliefs on the entrance of the great Dagoba or Tope of Sanchi (noticed in our chapter on "Indian Architecture," p. 6) are animated battle-scenes, in which armed men are seen on foot, or riding on elephants or horses. A cast of this gateway is in the South Kensington Museum, together with a small model of the Dagoba itself.

Huge images of Buddha, and of Hindoo divinities, abound in every part of India and the neighbouring islands. In Bamiyan, in the west, is a statue 120 ft. high, and in Ceylon there are several 90 ft. high. In the temple of Boro-Buddor, in Java, there are no less than 400 small images of Buddha in the external niches. All are alike remarkable for repose of attitude, and dreamy passiveness of expression. Representations of life in action, such as the bas-reliefs mentioned above, are rare. Siva, the Destroyer, whose work forbids repose, is, however, generally depicted with his six arms in violent agitation.

In many of the sculptured female figures of India we see a startling reflection of the want of energy and character which is the result of the systematic oppression of the women of the East. Symmetry of form is replaced by a soft voluptuousness, and the only expression is a graceful simper, or a vague, dreamy smile. The goddess of Beauty, in the Pagoda of Bangalore, and

the female divinity seated on an elephant in the cave-temple of Ellora are instances of this.

## 2. *Egypt.*

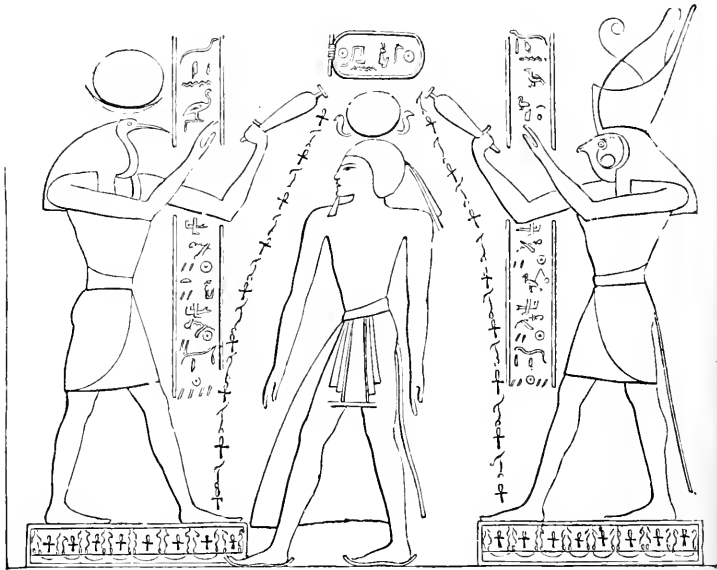
Egyptian sculpture may be divided into three periods: The Old Empire, or Memphian Egypt, 3645-2668 B.C., the New Empire, to 524 B.C., and the Ptolemean Empire, to 30 B.C.

Sculpture in Egypt, as in India, is principally of a religious character, and the mythology of the country should be studied in connection with it. The chief characteristics of Egyptian art of every kind are massive grandeur and solidity; the constant struggles with the powers of nature in which the inhabitants of the banks of the Nile were engaged precluded dreamy contemplation, and engendered an energy and self-reliance which were reflected in the monuments erected.

The earliest works of Egyptian sculpture are remarkable for a freedom from restraint and a power of idealising nature which is altogether wanting in later productions, for they were executed before the hierarchy gained the upper hand in Egypt, and arrested all progress in art by condemning it to unchangeable laws, and imposing models which artists were condemned to reproduce in monotonous repetition. The result of this was a sameness in the works produced which renders it extremely difficult to fix their dates.

A striking proof of the superiority of early Egyptian

sculpture was afforded in the last exhibition in Paris. A wooden statue was there exhibited—lent by M. Mariette and now in the Boulak Museum, near Cairo—of a certain Ra em Ké, an officer who lived about 4000 B.C. Although much injured, this statue is even now



Egyptian bas-relief. Rameses III. between Thoth and Horus. Fig. 53.

a marvellously fine work of art : the body is beautifully modelled, and the head wonderfully lifelike and natural ; the lips are parted by a slight smile, and expression is given to the eyes by the insertion of rounded bits of rock-crystal to represent pupils, in eye-balls of quartz

shaded by bronze lids. A bright nail beneath each crystal marks the visual point.

The bas-reliefs of the tombs of Memphis, some of which are in the Berlin Museum, are among the earliest of Egyptian works of sculpture (Fig. 53). The figures are but slightly raised from the surface, and still retain the vivid colours with which they were painted. The ignorance of the laws of perspective \* as betrayed in these groups, somewhat mars their beauty, but they are beautifully carved, and have a great historical value, as they are pictorial annals of the lives of the deceased, in which figures of the presiding deities are introduced. A very accurate notion of the appearance of these bas-reliefs may be obtained from the admirable reproductions in the Egyptian court at the Crystal Palace, executed by a band of trained mechanics under the direction of Mr. Bonomi, who studied in the only school of Egyptian art—the tombs. They occupy an intermediate position between the art of the old Empire and that of the Ptolemean period.

The great Sphinx of Memphis is a remarkable work, dating from the earliest times, hewn from a spur of the living rock. It is 172 ft. long by 56 ft. high.

Considerable portions of the avenues of colossal

\* The ignorance of the Eastern nations of perspective has been accounted for by a peculiarity in the structure of the eye. It is a well-known fact that the eye of Eastern races is differently shaped from that of Europeans, and is never seen in profile as clearly as with us.

granite sphinxes leading up to the temples are still to be seen at Karnak and elsewhere ; the grand seated figures of the Pharaohs guarding the entrances at Karnak, Ipsambul, etc., are in good preservation. The world-famous statue of Memnon at Medinet Haboo, and the colossal figures of Ramses II. in front of the columns of the courts of the temple, must also be noticed. Reproductions on a small scale of many of these works may be studied at the Crystal Palace.

It was customary in Egypt to represent the superior powers under the forms of men or animals, or grotesque combinations of the two. To aid the student in understanding the relics of Egyptian sculpture in the British Museum and elsewhere, we will briefly enumerate the principal of these symbolic forms.

The sphinx—a lion with a man or woman's head—is the principal. It is the symbol of wisdom and strength combined. The ram was the emblem of Ammon, the supreme god, the Jupiter of Egypt ; the ichneumon of Chôns, the god of force, the Egyptian Hercules ; the lion of Phtah, the god of fire, the Vulcan of Egypt ; the cow of Hathor, the goddess of Beauty, the Venus of the Nile ; the gazelle of Seth, the evil principle, the Egyptian Typhon ; the sow of Taur, the wife of Seth. Osiris, the Pluto of Egypt, is represented by a mummy wearing a conical cap called the *Alf* or *Aft*, and his wife Isis, the Demeter or Ceres of Egypt, by a female form with a crown upon her head.

It would be impossible in a work like the present



merely to enumerate the various Egyptian antiquities contained in the British Museum, the Louvre, and the Berlin Museum. The principal are colossal statues, in which the arms are generally fixed to the chest and the legs connected together ; smaller statues of kings, divinities, priests, etc. ; bas-reliefs either from tombs or temples ; *stelæ* or tablets engraved with historical inscriptions either in relief or in intaglio ; sarcophagi, boxes of granite, basalt, or stone, constructed to contain mummies, and covered with hieroglyphics ; pottery\* of different kinds, such as *amphoræ* (wine-vessels), *canopi* (funereal vases), delicately carved, etc., etc. We may add that the most valuable relic of Egyptian colossal sculpture known to exist is the head of the young Memnon, from the Temple of Memnon, in the British Museum—a cast of which is in the Crystal Palace. It dates from the first period, and shows what Egyptian artists might have done had they been unfettered : the features are admirably cut, and full of dignity and power. A statue of Antinous, of the Ptolemean period, a cast of which is in the Crystal Palace, is equally illustrative of the immediate improvement which took place on the fall of the priesthood.

\* Baked earthenware vases were in use in Egypt in the most remote ages. The Egyptians manufactured a red ware, a pale red or yellow ware, and a shining or polished red ware. The finest Egyptian pottery was, however, the *porcelain*, made of a very fine sand, loosely fused, and covered with a thick silicious glaze of various colors. A beautiful blue tint was sometimes given to this ware by the use of oxide of copper, which has hitherto been unsurpassed.

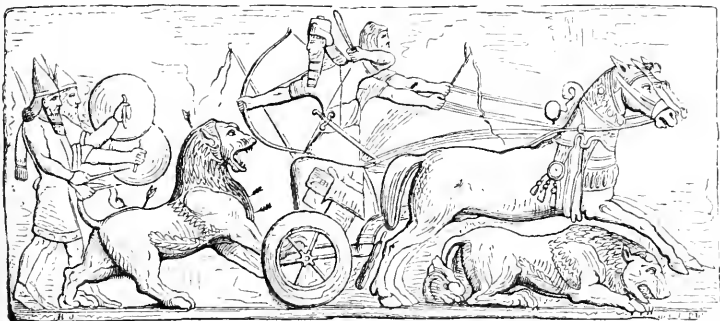
In the Berlin Museum, in addition to the bas-reliefs already mentioned, the chief Egyptian object is a sepulchral chamber, discovered in 1823 in the necropolis of Thebes, and removed exactly as it was found. A quadrangular tomb rises in the centre, covered with hieroglyphics, round which are grouped boats, containing figures representing the mummy's escort to Hades, amphoræ, etc., etc.

Bronze statues, with a leaden or other core, are supposed to have been first cast in Egypt; and it was from the Egyptians that the Greeks learnt the art. Specimens may be seen in the various collections of Egyptian antiquities.

### 3. *Babylon and Nineveh.*

We have already alluded in our chapter on Assyrian architecture to the important discoveries of ruins at Mosul, on the right bank of the Tigris, with which the names of the French consuls, MM. Botta and Place, and the English traveller, Layard, are inseparably connected. These bas-reliefs resemble those of Egypt in many respects; but they have an even greater historical value, for they are more varied and lifelike, and less loaded with figures of the deities. The same ignorance of perspective is betrayed in them as in the reliefs of Memphis: fishes and boats are seen piled one above the other, and human figures in profile, with both eyes and shoulders visible. But for this flaw, the Assyrian bas-reliefs

would be fine works of art. They are in very low relief, and are exquisitely carved and finely polished. The subjects are very varied. Battles, sieges, and hunting incidents abound. Our illustration (Fig. 54) is part of a lion-hunt, now in the British Museum, from the north-west palace of Nimrud. In every scene the king is the principal figure. He is always followed by an umbrella bearer and a fly flapper, or by musicians, and above his head hovers the Ferouher, the winged



Assyrian bas-relief. Part of a Lion-hunt, from Nimrud. Fig. 54.

symbol of divinity. The monarchs who figure in the various bas-reliefs are supposed to be Shalmaneser, Sennacherib, and Nebuchadnezzar.

Single statues are rare ; the nude human figure does not appear to have been studied in the East to any extent ; but many different animals are rendered with surprising fidelity.

In addition to numerous sculptured Assyrian slabs

and tablets, the British Museum possesses a small four-sided obelisk of marble about six feet high, engraved with ten lines of the cuneiform character, and sculptured with twenty bas-reliefs, representing the offering of tribute to the king by conquered races, which was discovered near Kalah-Shergat. It is hoped that this obelisk may aid in the thorough deciphering of the cuneiform\* character, as the Rosetta stone, also preserved in the British Museum, did of the hieroglyphic.

The Louvre contains many extremely fine specimens of Assyrian sculpture, the principal being the four colossal winged bulls from the palace of Khorsabad, described and figured at p. 18. The Assyrian man-bull, like the Egyptian sphinx, was the symbol of wisdom and strength combined.

The most remarkable Assyrian terra-cotta (*i.e.* burnt clay) objects are the large coffins found at Warka (supposed to be Ur of the Chaldees) with ornamented oval covers. The glazed ware of Assyria is more clumsy than the Egyptian. A number of clay jars, similar to those used in Spain for holding wine and oil, were found by M. Place in one of the rooms of the palace of Khorsabad in 1863.

\* There are three kinds of cuneiform writing: the Persian, the Median, and the Assyrian. The letters are shaped like arrows, wedges, or nails. The meaning of many of the signs has been discovered by Niebuhr, Grotefend, Rask, Lassen, Burnouf, Rawlinson, Hincks, Oppert, Ménaut, and others; but much still remains to be done before the numerous inscriptions in the cuneiform character can be fully deciphered.

Assyrian gems, many of which may be seen at the British Museum, are of great value. The earliest are of serpentine, of a cylindrical shape ; the later of agate, jasper, quartz, or syenite, either cylindrical or oval, engraved with figures of the gods and the name of the owner in the cuneiform character.



Persian bas-relief, from Persepolis. Fig. 55.

#### 4. *Persia.*

There are but few remains of Persian sculpture extant, and these few consist almost entirely of bas-reliefs on the walls of the palaces and the fronts of the rock-cut tombs. The principal are from the royal palace of Per-

sepolis (Fig. 55), which date from about 521-467 B.C., the golden age of the Persian monarchy. In these bas-reliefs the working of Assyrian and Egyptian influence can be distinctly traced, combined with a character peculiarly their own. In Persian works, historical events are rarely represented; scenes of the chase or of war, so common amongst the Assyrians and Egyptians, are almost entirely unknown. Everywhere we see the king in an attitude of dignified repose, attended by his court and receiving the homage of ambassadors, bringing tribute in the form of horses, camels, or costly raiment and vessels. These groups are probably faithful representations of actual scenes in the time of Darius or Xerxes. They are remarkable for the lifelike rendering of the animals and the graceful flowing drapery with which the human figures are clothed, suggesting Greek influence, and contrasting favourably with the close and heavy Egyptian and Assyrian garments.

A noteworthy exception to what we have said of the repose of Persian bas-reliefs, is a large group hewn out of a steep and lofty rock at Behistan in Kurdistan, which represents a Persian king placing his foot on a prostrate enemy, with a bow in one hand and the other raised as if about to strike. Nine prisoners bound together await their doom at a little distance from the victorious monarch, who is supposed to be Darius Hystaspes after he had quelled the Babylonian rebellion in 516 B.C.

Human-headed and winged bulls and unicorns are of

frequent occurrence in Persian sculptures. The king is sometimes seen contending with some huge symbolic creature; but even in the thick of the struggle he retains his calm self-possession and dignified expression of unruffled serenity.

On the façades of the rock-cut tombs, the king is generally represented worshipping Ormuzd, the god of light, the Ferouher or protecting spirit hovering above his head in the form of a man with the wings and tail of a bird.

The Persians greatly improved the art of gem-cutting. They adopted the cylindrical form of the Assyrians, but quickly abandoned it for the conical, employing chalcedony, which they engraved with figures of their gods, etc. The cylinder signet of Darius I. has been preserved. It represents two warriors in a chariot, one directing the steed, the other standing behind the driver drawing a bow. A lion reared on its hind-legs appears calmly to await the discharge of the arrow, and above the group hovers the Ferouher.

##### 5. *Asia Minor and Syria.*

The sculptures of Asia Minor and Syria betray the influence of all the neighbouring nations, and cannot be said to have any distinctive character of their own.

The most ancient monuments of Asia Minor are the rock-cut bas-reliefs, at the town of Bogas Koei, in Galatia.

They consist of two processions ; and the general style of the grouping and costumes is a combination of the Babylonian and Persian. We see the working of Assyrian influence in a marble chair discovered in the same place, which has lions chiselled in relief upon it much resembling those of the portals of Nimrud. At the village of Nymphi, near Smyrna, there is a colossal bas-relief figure of a king, cut in a wall of rock, wearing the Egyptian *pschent* (a conical cap or crown with a spiral ornament in front).

In Syria there are also many relics of Egyptian and Assyrian art : on a wall of rock north of Beyrout, there are bas-reliefs in honour of the victory of Ramses the Great, side by side with others commemorating Assyrian triumphs.

The Hebrews no doubt employed some sculpture—for we read of Jacob erecting a pillar over the grave of Rachel—but it was principally in engraving and cutting gems and precious metals that the chosen people excelled. The golden Calf, the brazen serpent, the plate of gold for the high-priest's mitre, the engraved stones of the breastplate, etc., the cherubim and ornaments for the tabernacle, were works of this class. Bezaleel was the sculptor, and Aholiab the gem-engraver of the sanctuary.

The Phœnicians appear to have excelled in all the mechanical arts. Homer alludes to a chased silver goblet of exquisite workmanship, made by a native of Sidon ; and Solomon invited workmen from Tyre when



engaged upon the temple of Jerusalem. We read that the king of Tyre sent him a workman "skilful to work in gold, silver, brass, etc. . . also to grave any manner of graving" (2 Chron. ii. 14), who made an altar of brass, and a molten sea supported by twelve cast oxen, etc. (See 2 Chron. iv. 1-22.)

In the ruins of Carthage, which was a colony of Phœnicia, Phœnician coins and medals have been found.

#### 6.—*China and Japan.*

We cannot leave the East without a few words on the art of the Chinese and Japanese, although they never produced either statues or groups in stone or marble of any size. There are many colossal bronzes of Buddha in Japan (one at the South Kensington Museum on approval at the present moment); and both nations have always been proficient in carving wood, ivory, tortoiseshell, etc. They are wanting in imagination, but their power of imitation and proficiency in colouring are alike marvellous.

## II.—PERUVIAN AND MEXICAN SCULPTURE.

OF the sculptured figures and groups of the early races of the New World there is little to be said; they are remarkable rather for size than beauty, and consist of rude idols or coarse bas-reliefs on the temples and palaces. It is far otherwise with American pottery:

some of the Mexican and Peruvian ware which has been preserved is beautifully modelled and coloured, and ornamented with excellent taste. The oldest Peruvian terra-cotta objects are indeed equal to anything of the kind produced in Europe, although glazing was never attempted. Mr. Stephens, the celebrated American traveller, discovered a number of vases of various shapes, carved or indented with curious patterns, in the "Tombs of the Incas" in Peru.

### III. GRECIAN SCULPTURE.

It was in Greece that sculpture first became an ideal art. Oriental arts were fettered by dogmatic rules : the chief aim of sculpture and painting in Assyria was the glorification of the reigning monarch ; and in Egypt, though religious as well as monumental, sculpture did not advance beyond conventional types. It was far otherwise with the Greeks, who early threw off the yoke of the old monarchies, and broke loose from the trammels of routine. It is true that they owed much to the Egyptians and Assyrians, but they chiefly borrowed the technical and mechanical rules of art, and, emancipating themselves from the old narrow traditions, rapidly worked out an independent style which was purely Greek.

In Greece, as elsewhere, sculpture was connected with the religion of the country ; but whilst the religion of

the Egyptians was a religion of the tomb, and their ideal world a gloomy spot peopled by sleeping lions, dreamy sphinxes, or weird unearthly monsters, the mythology of the Greeks, rightly understood, is an exquisite poem, the joint creation of the master-minds of infant Greece, and their art is a translation of that poem into visible forms of beauty. The imagination of the free-born Greek was unfettered by priestly dogma, and he peopled his land with deities, embodying the elements in ideal human forms instinct with life and intellect. The Greek realized with exceptional intensity the beauty of nature ; he saw his gods in the earth, the sea, and sky, and ascribing to them all that was best and highest in the noblest human types with which he was familiar, he strove to give expression to his ideal conceptions in ideal impersonations of human attributes. Thus Jupiter or Zeus, the lord of heaven, became the embodiment of strength of will ; Athene, or Minerva, the protective goddess, of wisdom and strength combined ; Aphrodite, born of the waves, of female love and beauty, etc., etc. In studying the sculpture of Greece, this double impersonation of the powers of nature and of human attributes must never be lost sight of, and we would urge those of our readers who are unfamiliar with Greek mythology, to acquaint themselves with the meaning of the leading legends of gods and heroes, upon which a flood of light has been poured by the researches of modern philologists, who have taught us to read the inward thought of infant races in the

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outward forms assumed by their language and their art.\*

The relics of Grecian sculpture which have been preserved are far too numerous for detailed description. A summary of the principal schools, with a brief notice of the greatest masters and their most famous works, is all we can attempt.

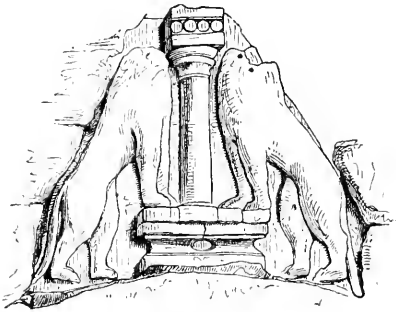
Grecian sculpture may be divided into four periods. The first, to which the general name of *archaic* (*i.e.* original) has been given, lasted until the Persian wars; the second from the Persian wars, about 490 B.C., to 400 B.C., during which time Athens was the leading power in Greece; the third from 400 B.C. to the death of Alexander the Great, in 323 B.C., in which period Sparta became the ruling city; and the fourth from the death of Alexander to the conquest of Greece by the Romans, 146 B.C.

### 1. *First Period.*

The earliest sculptures of Greece were rude stone blocks or columns representing the divinities. The first statues, made of wood, are called *Dædali*, and have been attributed to a certain Dædalus, of whom nothing definite is known. The earliest monuments of

\* Two small volumes, by the Rev. W. Cox—"Tales of the Gods and Heroes," and "Tales of Thebes and Argos,"—will be found useful as an introduction to the study of the more advanced works of Max Müller, Grote, and others.

Greece, which date from the eighth century B.C., are a colossal statue of Niobe on Mount Sipylus, mentioned in the *Iliad*, and the famous Lion gate of Mykenæ (Fig. 56), supposed to be even older. In the reliefs of this gate Assyrian influence can be distinctly traced. The carved chest of Kypselus—a work dating from the sixth century B.C., made at Corinth—had reliefs partly cut in the wood and partly laid on in gold and ivory, representing heroic myths. It is noticeable as being



Lion gate at Mykenæ. Fig. 56.

probably the earliest attempt to give visible form to the word-pictures of Homer and Hesiod.

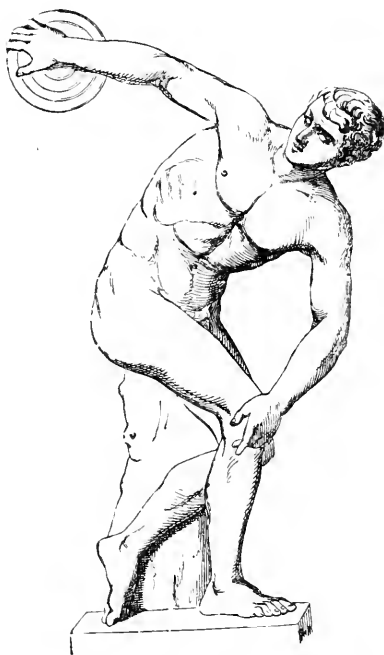
After Dædalus, the earliest names of artists which have come down to us are those of a Samian family: Rhœus, his son Telecles, and his grandson Theodorus, to whom the invention of the arts of modelling clay, engraving on metals, and gem-cutting have been attributed. Glaucus of Chios, who is said to have invented

the art of smelting iron, was a famous bronze caster of the beginning of the seventh century. Melas, Mikkiades, and others, natives of the Ionian Islands, are mentioned in connection with the first use of marble for statuary, which was an era in the history of sculpture. Melas and Mikkiades founded the school of Chios, employing the marble of the neighbouring island of Paros. Dipœnus and Skyllis (born about 580) were more famous than any of their predecessors. Their school spread throughout Greece, and even to Italy (Magna Græcia). Many statues of gods found in the Peloponnesus and elsewhere have been attributed to it. A group discovered in the temple of the Dioscuri at Argos is remarkable as showing the transition from wood to more costly materials. It represented the Dioscuri on horseback, and was carved in wood and ebony, inlaid with ivory. Spartan artists took up the work begun by the Cretans Dipœnus and Skyllis, and developed the wood and ivory work into the *chryselephantine* (i.e. gold and ivory) statuary which subsequently became so famous. A group in cedar wood by the Spartan artists Heccyles and Theocles, representing the adventure with the Hesperides (guardians of the golden apples), was found in the treasure-house of the Epidamnians at Olympia.

In the school of Ægina, which succeeded that of Sparta, the Doric style was considerably modified by the Ionic, as we see in the works left us by its two most famous masters—Kanachus of Sikyonia and Ageladas of Argos, the master of Pheidias, Polyketos, and Myron.

To Kanachus, who flourished from about 500 B.C. till after the invasion of the Persians, is attributed the celebrated statue of Apollo made for the sanctuary of Didymæ near Miletus, which was carried away by the fugitive Xerxes. Little is known of Ageladas, but his statues of different athletes were very famous ; one of Kleosthenes of Epidamnus on a chariot with four horses, was the admiration of all Greece. Other famous masters of the school of Ægina were : Aristomedon, Dionysius, and Callon. Kalamis, Pythagoras, and Myron, the immediate forerunners of Pheidias, may be looked upon as artists of the transition. Kalamis represented a greater diversity of subjects than any previous sculptor ; his horses were especially lifelike, but his human figures are not altogether free from convention. A marble copy of one of his works—Mercury carrying a Ram—is in the collection of Lord Pembroke, at Wilton House. Pythagoras was truer to nature than Kalamis ; his works were remarkable for delicacy of execution ; his statue of the lame Philoctetes at Syracuse, a statue of an athlete at Delphi, and his group of Europa on a Bull at Tarentum, were especially admired. Myron, the third and greatest of this group of artists, was, like Pheidias and Polykletos, a pupil in the atelier of Ageladas. He generally employed bronze for his works, which comprised a vast variety of subjects, although he especially delighted in representing athletes in vigorous action. His Marsyas in the Lateran, Rome, and his Discobolus (disk thrower) in the Vatican

(Fig. 57), of which a cast may be seen in the Crystal Palace, are among his most successful statues of the kind. They are full of life and animation, and give proof of consummate knowledge of anatomy.



Discobolus, after Myron. Fig. 57.

The famous cow of Myron, which formerly stood on the Acropolis of Athens, must also be mentioned.

Of the monuments belonging to the first period of



Grecian sculpture, we must name the sculptures from the temple at Assos, now in the Louvre ; the metopes from the temples of Selinus, in the museum at Palermo, casts of which may be seen at the British Museum ; the Harpy, Chimera, and Lion tombs, from Xanthus in Asia Minor, large portions of which are in the British Museum ; and above all, the sculptures from the Temple of Ægina.

The remains of the temples of Selinus, of which there were six, were discovered by Messrs. Angell and Harris, English architects, in 1823. They consist principally of metopes\* of limestone, adorned with sculptures in very high relief, one of which represented a struggle between an Amazon or a goddess, and a warrior, and another a dying warrior with a female figure placing her foot on his prostrate body. They are all lifelike, and full of promise, and their chief interest consists in their being among the earliest works in which an attempt was made to shake off the influence of Eastern art, and to produce freely-arranged groups and ideal forms. We may add that they have much colour remaining, and are supposed to date from about 650 B.C. The most remarkable of the monuments from Xanthus is the famous Harpy tomb in the Lycian room of the British Museum (Fig. 58), discovered with many other relics by Sir Charles Fellows a few years ago. It is supposed to date from the sixth or seventh century B.C., and

\* A metope, it will be remembered, is the square space between two triglyphs in a Doric entablature.

alike in arrangement and execution it is purely Greek, representing in an artistic form the myth of the carrying off of children by Harpies, who appear as winged female figures.

The sculptures of the Temple of Ægina were discovered in 1811 by Messrs. Haller, Cockerell, Forster, and Linkh. They are at least a century older than those of Selinus or Xanthus, above described, and are by many



From the Harpy tomb in the British Museum. Fig. 58.

thought to rival those of the Parthenon. Amongst heaps of broken fragments seventeen nearly perfect statues were dug out, which are supposed to have belonged to the eastern and western pediments of the Temple of Ægina, dedicated to Athene or to Zeus, and called the Panhellenion, or Temple of Zeus Panhellenios. The original statues are in the museum of Munich, and

have been carefully restored by Thorwaldsen. Complete casts of them, arranged in casts of the pediments\* of the temple, are to be seen in the Phigaleian saloon of the British Museum. The meaning of the sculptures has been very differently interpreted; they are, however, evidently memorials of victories. They are of Parian marble, and are so carefully executed, that even the wrinkles of the nude portions are rendered. The limbs are delicately moulded, and full of energy; the attitudes graceful and expressive; but the heads are of the Eastern rather than the Grecian type; the oblique eyes and sharp chins reminding us of Assyrian bas-reliefs. This double character is explained by the fact that they belonged to the transition period between the age of hieratic despotism and republican freedom, when the Doric and Ionic styles were blended, and before the final triumph of the Ionic.

In the archaic sculpture the arrangement of the draperies and hair is eminently conventional and artificial; the pose of the figures is often stiff and constrained, and a foolish smile is not unfrequently to be found on the faces. As the art made progress, the gradual emancipation of it from the trammels of conventionalism may be traced; and the best works executed towards the close of the period we have been reviewing, retain no more of the artificial in pose and the conventional in treatment, than serves to give

\* For description of pediments see "Grecian Architecture," pp. 33 and 34.

increased value to the sense of beauty which breathes through the whole—struggling, so to speak, to find a means of expression.

Before closing our review of the first period of Grecian sculpture, we must name two fine statues of Apollo, found one at Tenea (between Corinth and Argos), the other in the Doric island of Thera. The former is in the glyptothex of Munich, the latter in the Temple of Theseus at Athens. Both are supposed to date from a very early age.

## 2. *Second Period, 490-400 B.C.*

We now come to the age of the final development of Grecian art, with which the name of Pheidias is inseparably connected. The Persian wars destroyed the last remnants of Oriental despotism, and ushered in the golden age of Greece, alike in politics, literature, and art. The great statesmen, Cimon and Perikles, encouraged genius of every kind; the tragic poets, Æschylus and Sophocles, refined the public taste, and inspired sculptors and architects with their glowing fancies; and for a time Greece, with Athens for its capital, became the leading country of the world.

Pheidias, the master-artist of this golden age, was born about 500 B.C. He learnt the rudiments of his favourite art of Hegias or Hegesias, and completed his studies under Ageladas. When Perikles assumed the reins of government, Pheidias was about thirty-

seven years old, in the prime of his genius, and he became the chief co-operator of the great statesman in his restoration of Athens. Under Cimon, the predecessor of Perikles, Pheidias had sculptured the colossal brazen statue of Minerva Promachos (the warrior), which stood on the most prominent part of the Acropolis. Appointed superintendent of works of art in Athens by Perikles, Pheidias had under him a whole army of architects, sculptors, workers in bronze, stone cutters, gold and ivory beaters, etc.; and although his having had any personal share in sculpturing the famous marbles of the Parthenon, of which we shall presently speak, is now denied, it cannot be doubted that he exercised control over them; and the chryselephantine statue of Minerva, within the temple, which must have been a magnificent work of art, was certainly from his own hand. This Minerva and the colossal chryselephantine statue of Zeus for the the Temple of Olympia, were Pheidias' most famous works: the former was an ideal impersonation of calmness and wisdom, of which the colossal marble figure of the Pallas of Velletri, in the Louvre, is supposed to be a late Roman copy,—and the latter, now only known to us from copies on coins, was an embodiment of Homer's description of Zeus, when, signifying his assent to Thetis, he shook Olympus with his nod,\* an embodiment of the national idea of the

\* “He spake, and awful bends his sable brow,  
Shakes his ambrosial curls, and gives the nod,  
The stamp of fate, and sanction of the god;

supreme God, instinct with power tempered by mercy, —a human form divine of such surpassing beauty, that it became henceforth the type of masculine perfection.

Pheidias' principal pupils were Alkamenes, Agorakritus, and Kolotes. The first executed a group of statues for the western pediment of the Temple of Jupiter at Olympia, and many statues of gods. That of Hephaestus at Athens was especially admired, because the lameness characteristic of the god was indicated without loss of dignity to the figure. The famous Venus of Melos, in the Louvre, found in 1820, near the town of Melos, in an island of that name, is thought to be a copy after Alkamenes. In this exquisite female figure human maturity and beauty are combined with divine majesty and self-sufficiency. The most famous work of Agorakritus was his marble statue of Nemesis at Rhamnus, and that of Kolotes, a statue of Minerva at Elis.

At Argos, in the Peloponnesus, a school arose second only in importance to that of Athens, the ruling spirit of which was Polykletos of Sicyon, a fellow-pupil of Pheidias in the atelier of Ageladas. His principal works were statues of athletes; his celebrated Doryphoros (standard-bearer), of which the museum of Naples contains a supposed copy, was called the canon of Polykletos, and served as a model of the beautiful proportions of the human body. The colossal chrysele-

High Heaven with trembling the dread signal took,  
And all Olympus to the centre shook."

HOM. IL. *a.* 528 *f.* (Pope's translation.)

phantine image of Juno, for her temple at Argos, by



Head of Juno, after Polykletos. Fig. 59.

Polykletos—a marble copy of the head of which is in

the Villa Ludovisi at Rome (Fig. 59)—was considered his finest work.

The chief sculptors influenced by Polykletos were Nankydes and Polykletos the younger. Our limits will only admit of a few words on the numerous monuments of Greece belonging to this age.

The sculptures of the metopes and friezes of the Theseion, or Temple of Theseus at Athens, open the series; they represent incidents in the life of Theseus, treated with the greatest boldness and freedom: closely resembling them are the friezes of the Ionic temple of Nikē Apteros (wingless), on the Acropolis, the first reliefs executed in the white marble of Pentelicius. Portions of them are in the British Museum, and casts of them, and of an exquisite figure of Winged Victory, which adorned a parapet between the little temple of Nikē Apteros and the ascent to the Propylæa, are in the Crystal Palace collection. The sculptures of the Parthenon, already noticed, were brought to England by Lord Elgin (1816), and preserved in the room bearing his name in the British Museum, where may also be seen two small models of the temple as it was in the time of Perikles. The reliefs of the frieze are supposed to represent the fêtes held in honour of Minerva, and called the *Panathenæa*, in which gods, goddesses, and heroes figure in every variety of costume and attitude—those of the metopes conflicts between the Centaurs and Lapithæ; those of the eastern pediment the birth of Minerva, and those of the western

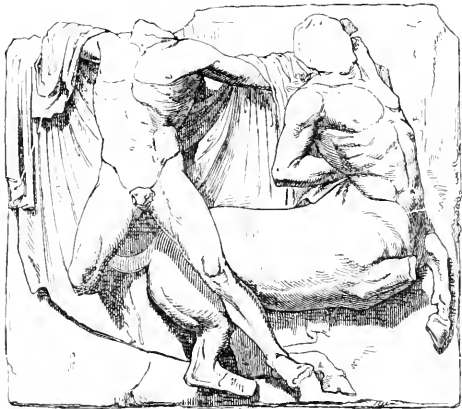


the dispute of Poseidon and Pallas. Alkamenes is said to have been the author of many of the finest of these groups, which should be carefully studied in the original sculptures, for they belong to the culminating time of the greatest age of Greece, when the purity of the earlier period was combined with the science, grace, and vigour of a maturer epoch, without any admixture of the faults of the rapidly approaching decadence. We give two illustrations from the fragments in the British Museum : one (Fig. 60) of a metope, the other (Fig. 61) from the frieze.

The most beautiful statues of antiquity, which are generally supposed to date from the golden age of Greece, cannot be ascribed with certainty to any of the masters mentioned above. Foremost of all ranks the Venus of Melos, now in the Louvre, of which two fine casts may be studied in the Crystal Palace, one taken soon after it was found, the other after the removal of a quantity of lead which the body contained until it was divided in two for removal during the late siege of Paris. This lead had given a slight twist to the figure, about which a hot controversy was waged. The Venus of Dione in the British Museum, a cast of which is in the Crystal Palace, the "Venus of Falerone" in the Louvre, and the "Mars" or Achilles of the Uffizi Gallery, Florence, are also believed to date from this period.

It is not easy in a few words to sum up the peculiarities of this the best age of Greece : to do so would be

to epitomise all the excellencies of sculpture. We may, however, point out the high degree of vitality and energy thrown into such sculptures as those of the Parthenon without in the smallest degree sacrificing dignity or diminishing anatomical correctness or beauty of arrangement, and the artistic perfection in balance and grouping as evincing in the highest degree the union

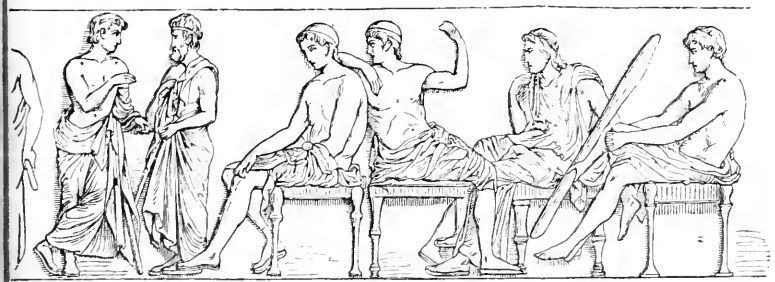


Metope of the Parthenon. Fig. 60.

of genius and skill. The draperies are uniformly studied from light fabrics seen as they appear when not clinging close to the figure, and falling into a multitude of crisp folds when they leave it. The faces are idealised, and share but slightly the passion often expressed by the actions of the figures. The execution of the work is extremely bold, combining a disregard of the

most formidable technical difficulties with perfect mastery over effects of light and shade, modelling and composition.

Next to the sculptures of the Parthenon we must name those of the Propylæa, the reliefs of the parapet of the Temple of Nike, the frieze of the Erechtheion, and the frieze of the Temple of Apollo at Bassæ, near Phigaleia in Arcadia, discovered in 1812 by a party of English and German travellers, and now in the British



From the Frieze of the Parthenon. Fig. 61.

Museum, representing the battles of the Greeks with the Centaurs and Amazons, aided by Apollo and Artemis, which are remarkable for their life and energy, but are wanting in the technical finish and correctness characteristic of the marbles of the Parthenon. The Crystal Palace contains fine casts of nearly all the reliefs enumerated above.

*3. Third Period, 400-323 B.C.*

The first important artist who appeared after the time of Pheidias was Cephisodotos, the father of Praxiteles, and the pupil of Alkamenes, who represents the transition between the grand and simple style of Pheidias and the passionate vigour of Scopas and Praxiteles. His group of Irene with the young Plutus, a marble copy of which is in the Glyptothex of Munich, is a typical work, in which we see a touch of human weakness modifying the stern grandeur of the goddess. "The Wrestlers," in the Museum degl' Uffizi at Florence, has been ascribed to Cephisodotus. A cast may be seen in the Crystal Palace.

One of the principal masters of the later Attic school was Scopas of Paros, who built the Temple of Minerva Alea in Tegae, and sculptured the marble groups for the pediments, representing the combat of Achilles with Telephus, and the pursuit of the Calydonian boar, etc. Scopas also designed—if he did not execute—the reliefs for the eastern side of the Mausoleum of Halicarnassus ; and the group of Niobe and her Children, in the Museum degl' Uffizi at Florence, a cast of which is in the Crystal Palace, has been ascribed both to him and to Praxiteles. It is thought that the central figure (Fig. 62) of this group—the bereaved mother gazing up to Heaven with eyes full of a mute and reproachful appeal—expresses moral agony better than any other work of art ever produced.

Timotheus, Bryaxis, and Leochares, were the chief colleagues of Scopas; and the second great master of Athens of this period was Praxiteles, of whom little is known. His most famous works were the nude Venus of Knidos, which was visited from all parts of Greece



Head of Niobe. Fig. 62.

by his admirers; the Apollo Sauroctonos or Lizard Slayer, a copy of which is in the Louvre; the Faun of the Museum degl' Uffizi; the Venus of Capua, and the Venus Callipyge, both at Naples, and many other statues of gods and goddesses.

In the Peloponnesus Lysippus was the founder of a school. He was especially successful with ionic (*i.e.*



Statue of Sophocles. Fig. 63.

portrait) statues; and, adopting the canon of Polykletos, he introduced a new mode of treating the human

figure, representing men rather as they appeared than as they were. His most famous works were a statue of the athlete Apoxyomenus, a copy of which is in the Vatican, and his statue of Sophocles (Fig. 63), of which the Lateran possesses a fine marble copy.

Chares was the most famous master of the school of Lysippus ; and Aristodemus and Boethius must be named as late artists of the same epoch.

The famous Drunken Faun at Munich, and the Thorn Extractor of the Capitol, Rome, evidently date from this time. Casts of them are to be seen at the Crystal Palace.

In the works of this third period, art is seen running its usual course. The self-restraint of the best time is visibly thrown off, and a corresponding loss of dignity and ideal beauty follows. More that is individual, less that is divine, appears in the statues ; the faces are less conventional, the draperies more natural but less beautiful, and the whole art, while retaining an astonishing degree of technical excellence, has left behind it the lofty aims and perfect attainment of such aims which it possessed in the time of Pheidias.

#### 4. *Fourth Period*, 323-146 B.C.

The school of Rhodes occupies the first position in this epoch. Agesander, Athenodoros, and Polydoros, a group of Rhodian masters, produced the Laocoon (Fig. 64) of the Vatican, which expresses physical pain

and passion better than any other existing group of statuary. The Laocoon was said by Pliny to be one block of marble ; if so, we have not the original, as the Vatican Laocoon is hewn out of three pieces. The



The Laocöon. Fig. 64.

subject is the punishment of Laocöon, a priest of Apollo, for a crime committed against the god. The Farnese Bull, or Toro Farnese, in the Museum at Naples, is another famous work of this period, by Apollonios and Tauriseus, of Tralles in Caria, foreign artists who worked at Rhodes. The subject is the



punishment of Dirke by the sons of Antiope. Like the Laocoon it is full of dramatic life and pathos. The famous head of the dying Alexander in the Uffizi at Florence, is supposed to be the work of Rhodian artists, and "The Wrestlers" mentioned above in connection with Cephisodotos is often attributed to a similar source. Casts of all of these works are in the Crystal Palace.

The school of Pergamos produced many great artists, of whom Isigonus, Phylomachos, Stratonicos, and Antigonos were the chief. Attalos celebrated his great victory over the Gauls (239 B.C.) by presenting groups of sculpture to Athens, Pergamos, and other cities, many of which have been preserved. The most famous is that called the Dying Gladiator, in the Capitol, Rome, which is evidently an original work by an artist of Pergamos. It represents a Gaul at the point of death: his head sinks forward, his eye is dim with pain, the shadow of death clouds his brow, his lips are half parted by a sigh. A good cast of the Dying Gladiator is in the Crystal Palace.

In this period the art of sculpture is still pursuing a downward course; difficulties are courted for the sake of showing with what ease they can be overcome, and unrivalled technical skill is the highest and most self-evident merit, in place of being one of the last qualities to force itself on our attention. Many of the works of this age, like the Doric already quoted, manifestly overstep the proper bounds of the art of sculpture, and

represent scenes of a complexity and extent which only the art of the painter can properly render.

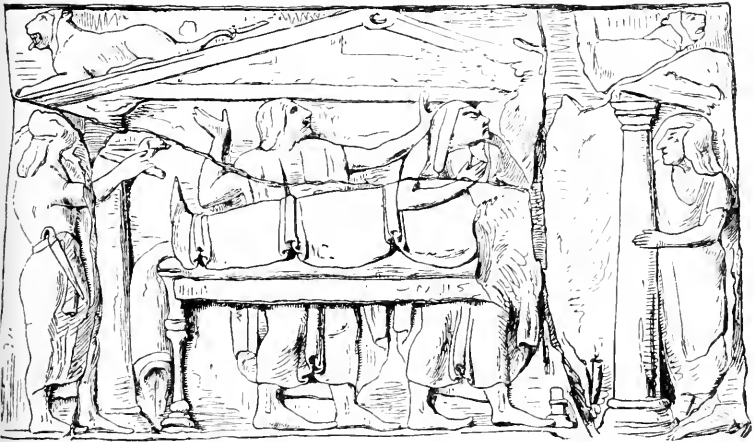
#### IV.—ETRUSCAN SCULPTURE.

As we have seen in speaking of their architecture, the Etruscans were an Asiatic race who settled in Italy at a very early date, but never became assimilated with their neighbours. They excelled in all the mechanical arts—such as the chasing of gold and silver, the casting of bronze statues, the manufacture of armour, altars, tripods, etc., for which great industry and power of imitation alone were required; but they were wanting in the imagination and force of character indispensable to the working out of a national style.

The earliest Etruscan works of sculpture which have come down to us are the stone reliefs of tombstones (Fig. 65), in which the figures are treated in the realistic manner characteristic of Assyrian art. The upper part of the body is seen in full, whilst the head and legs are represented in profile. The low receding foreheads, flat skulls, and projecting chins, are of an essentially Eastern type. In somewhat later works we see the same archaic style combined with greater animation and more lifelike expression. This is the case with a figure in low relief of a bearded warrior, from a tufa tombstone now in the Volterra Museum.

The strange black vases of unburnt clay, found in the tombs at Chiusi, must also be reckoned amongst the

earliest Etruscan sculptures. The lids of many of them represent human heads of an Egyptian type, and some have grotesque figures on the sides and handles. The Campana collection, in the Louvre, and that of the Uffizi Gallery, Florence, contain many curious specimens.



Relief from an Etruscan tomb. Fig. 65.

Terra-cotta (burnt clay) objects are also very numerous. Perhaps the most interesting is that called the Lydian Tomb, found at Cære (the modern Cervetri), and now in the Louvre. It represents a married couple in a semi-recumbent position upon an Assyrian couch. The attitudes are stiff, the treatment of the figures betrays ignorance of anatomy, and the drapery is wanting in grace; but with all these faults the group

is pleasing and characteristic. The pediments of Etruscan temples appear to have been adorned with terra-cotta reliefs, and the images of the gods were often of the same material. In Rome, before Grecian influence became predominant, Etruscan terra-cotta work was largely employed. The pediment of the temple of Jupiter on the Capitol was adorned with a group in terra-cotta, and surmounted by a quadriga of the same material.

The Etruscan bronze works still existing are many of them very ancient. Amongst them the famous Chimæra at Florence, and the She-Wolf in the Capitoline Museum, Rome, a cast of which is in the South Kensington Museum, are probably the earliest. The finest examples of large bronze statues are the Orator in the Uffizi Gallery, Florence, the Boy with the Goose in the museum of Leyden, and the statue of the Young Warrior, erroneously called Mars, found at Todi, and now in the museum of the Vatican. The museum of Florence also contains several small bronze Etruscan works of great value; of these the Idolino, probably a Mercury, and a group of two warriors carrying a wounded comrade, are the chief.

Many sarcophagi and urns, in alabaster, terra-cotta, or stone, belonging to a later period, when Greek influence was sensibly felt in every part of Italy, are preserved in different museums. Figures of the deceased repose upon the lids, and the sides are adorned with high reliefs, representing the fate of the soul in the

other world, or the festive scenes in which the departed figured in life. Some of these groups are of real artistic beauty, and may almost be called ideal conceptions.

The exquisite symmetry of the shape of the Etruscan *vetri antichi* (antique glass objects) entitles them to notice. They consist of vases of every description—amphoræ, flagons, goblets, chased and enamelled glasses, etc.. etc.\*

#### V.—ROMAN SCULPTURE.

THE Romans were not, strictly speaking, an artistic people—that is to say, they created no ideal or original forms in art; but they were well able to appreciate the beauty of the works of others, and to their liberal patronage we owe many fine works by Greek artists produced after the subjugation of Greece by the Romans, and second only in beauty to those from the hand of Pheidias, Scopas, or Praxiteles. The most important of these works are reproductions of the great masterpieces of the golden age of Greece; of which we must name the famous Apollo of the Belvedere in the Vatican (Fig. 66)—a cast of which is in the Crystal Palace—found early in the sixteenth century at Porto d'Anzo, and supposed to be a copy after Alkamenes; a model of

\* Most of these glasses, having been buried for centuries, are stained with a thin film, the result of partial mineral decomposition of the surface, which produces the most beautiful variegated colours. The Italians call this coating *patina*.

male, as the *Venus de' Medici* is of female beauty; *Diana Huntress*, or *Diana with the Stag*, in the Louvre, the best existing representation of the fair-limbed goddess, of both of which fine casts may be seen in the



The Apollo Belvedere in the Vatican. Fig. 66.

Crystal Palace; and above all, the *Torso of the Belvedere in the Vatican*, the remains of a white marble statue of *Hercules in repose*, so remarkable for its combination of energy, grace, strength, and pliability,

as to have been studied from by Michael Angelo. The Venus of the Medici in the Uffizi Gallery, Florence, of which the Crystal Palace possesses a good cast, is supposed to be an original work of the late Attic school.

Roman sculpture, properly so called, may be divided into three periods: from the conquest of Greece to the time of Augustus (146 B.C. to 14 A.D.); from Augustus to Hadrian (14-138 A.D.); from Hadrian to the decline of the Roman Empire.

### 1. *First Period, 146 B.C. to 14 A.D.*

Following the brilliant Attic school mentioned above, a Roman school rose into importance, the productions of which were chiefly iconic or portrait statues, and reliefs representing historical events. These iconic statues are many of them spirited and masterly likenesses, in which the personal appearance and dress of the person depicted are most faithfully rendered. A second class of statues, called Achilles' statues, aimed at combining in one form the characteristics of an emperor and a god. Of these statues, one of Pompey in the Spada Palace, Rome, one of Caesar, wearing the toga, in the Berlin Museum, and one of Augustus in the Vatican (Fig. 67), are considered the finest. The Lateran also contains a series of fine colossal statues found at Cervetri—portraits of Germanicus, Agrippina, Drusus, Tiberius, Caligula, Claudius, Livia, and

Augustus. Casts of most of these works are in the Crystal Palace.



Marble statue of Augustus in Rome. Fig. 67.



To the same period belong two marble reliefs found in S. Vitale, Ravenna, one of which represented a bull being led to sacrifice by six men wearing garlands, and the other figures of Augustus, Livia, and Tiberius. To the custom which prevailed in Rome of erecting monuments in memory of victories obtained, we owe many very beautiful statues and bas-reliefs. Of this class were the fourteen statues of subject tribes, by the Roman sculptor Coponius, in the portico of Pompey's theatre, which were lifelike portraits of barbarians, accurately rendering their strongly-marked features, and the tragic sadness of their expressions. The altar erected in honour of Augustus at Lyons was adorned with sixty figures of Gauls.

*2nd Period, 14 to 138 A.D.*

The emperors who succeeded Augustus did much to encourage the new Roman school of sculpture. Under their rule sculpture was largely employed as an accessory to architecture in the magnificent buildings everywhere erected, and the art of portraiture was carried to the greatest perfection. The most finished technical skill was displayed in the cutting of marble and precious stones, and the working of all kinds of metal, but this mechanical proficiency very inadequately atoned for the simultaneous decline of the Greek school—the school of ideal conceptions and unfettered freedom of imagination.

After a long period, during which nothing of any great artistic value was produced, a partially successful attempt was made by Hadrian to revive Greek art ; but the cold imitations produced of the masterpieces of antiquity served but to prove the futility of any attempt to revive a school after the spirit which animated it is extinct.

Among the number of works belonging to this age are the monuments found at Herculaneum and Pompeii. Of these the fine bronze statues of Hermes, the Sleeping Faun, and the Dancing Girls, all in the museum of Naples, are considered the best. The famous Centaurs in black marble found in the villa of Hadrian, and now in the Capitoline Museum, are evidently copies of Greek originals. Some of the iconic statues excavated are also very fine and of great historic value.

The Vatican contains an extremely fine statue worthy of being called an ideal work, of Antinous, the favourite of Hadrian, who was drowned in the Nile, and enrolled by his regretful master amongst the gods.

The museums of Europe contain many fine groups supposed to date from this time of exceptional artistic activity. Of these we must name the colossal marble Tiber and Nile—the former in the Louvre, the latter in the Vatican—in which the rivers are represented by two old men with flowing beards resting on the urns from which their waters flow, and surrounded by emblems and small symbolic figures ; and the marble group of Cupid and Psyche in the Vatican.

It was, however, in the monuments erected in honour of the emperors during the period under discussion, that Roman sculpture attained to its highest excellence. We have spoken of the triumphal arches as works of architecture, and must now say a few words on the distinctive character of the reliefs with which they were covered. These were partly historical and partly symbolical, representing actual victories side by side with allegorical groups, and combined the realism of Oriental pictorial annals with something of the ideal beauty of Greek works of a similar class—differing, however, in one essential particular from anything previously produced. The plan hitherto adopted of giving each figure a clear outline on a flat surface was abandoned, and an attempt was made to introduce a greater variety by means of a graduated background, the figures in the foreground being almost or entirely detached, with figures in high relief behind them. The result was a crowded effect never met with in Greek works.

The Arch of Titus, erected in memory of the conquest of Jerusalem, is especially interesting. On one side is a representation of a procession carrying away the spoils of the Temple, amongst which figure the Ark and the seven-branched candlestick; and on the other the Emperor is seen in his triumphal car, drawn by four horses, and surrounded by Roman warriors. The Trajan column—a cast of which is now in the South Kensington Museum—erected before the time of Hadrian, stands on a pedestal covered with bas-reliefs

of weapons, etc., and the pillar itself is enclosed in a spiral of bas-reliefs forming a continuous representation of the triumphs of the Emperor, beginning with the passage of the Danube, and going through all the events of the Dacian war. The column was originally surmounted by a colossal statue of Trajan (replaced in the seventh century by one of St. Peter), and contains



Relief from the Trajan Column. Fig. 68.

no less than 2500 human figures and a great number of horses.

*3rd Period. From Hadrian to the Decline of the Roman Empire.*

After the time of Hadrian, very few fine sculptures of any kind were produced. With the decline of the

empire a corresponding decline in all the arts was inevitable. Strange to say, there was for a time an inclination to go back to Eastern types in statuary. Once more the Egyptian Serapis appeared in monuments, whilst the worship of Isis led to the production of numerous statues of that goddess. The liberal patronage of Marcus Aurelius was the cause of a brief revival, when the fine equestrian statue of that emperor on the Capitol was executed, but it was only a late effort of an art doomed to speedy destruction. Before its final decay, however, Roman sculpture produced some fine bas-reliefs on sarcophagi, remarkable for artistic conception and fine execution. These bas-reliefs represent scenes in the actual life of the deceased, allegories relating to the future state, or mythological groups. The Vatican, and the Doge's Palace, Venice, contain many fine specimens.

Our limits forbid us to attempt even a passing allusion to the countless minor antique art objects in the numerous public and private collections of Europe; but we must not close our notice of the sculpture of the heathen world without a word on the famous Portland Vase in the British Museum, and the great cameos of antiquity.

The Portland, or Barberini Vase was found in a sarcophagus, in the sixteenth century, in the monument called the Monte del Grano, about two miles from Rome. It was placed in the British Museum by the Duke of Portland, and we mention it here on account

of the beautiful white bas-relief figures with which it is adorned.\*

The art of cameo-cutting was carried to the greatest perfection by the Greeks and Romans. The finest existing specimen is thought to be the Gonzaga cameo, now at St. Petersburg, which represents the heads of some royal personage and his wife, and is six inches long by four broad. The Cabinet of Antiquities at Vienna contains a cameo of almost equal merit, and we must also mention one in the Louvre, which is thirteen inches long by eleven broad, and that called Cupid and Psyche in the Marlborough collection, by Tryphon, a cameo-cutter of celebrity who lived somewhat later than Alexander. There is now in the British Museum a fine collection of engraved gems, which is as yet comparatively little known. The stones on which these cameos are cut are of very great beauty, and were probably obtained from the East.

## VI. EARLY CHRISTIAN SCULPTURE.

(1st to 10th century.)

CHRISTIANITY in its earliest form was antagonistic to imitative art. The horror of image-worship, and the detestation of the superstitious observances interwoven

\* The Portland Vase was wantonly broken by a visitor to the British Museum, in 1845, but has been so ingeniously joined together, that the fractures are scarcely visible. A small number of copies were made by Mr. Wedgwood, and are now very valuable.

with the domestic life of every class in the heathen world, led to the discouragement of all attempts at visible representations of Christ, or of His apostles. Moreover, it must be remembered that the first Christians were brought into immediate contact with the unholy rites of Isis and of Pan, and the graceful worship of Venus and Apollo; and with heathen temples on every side peopled with ideal forms of beauty representing gods and goddesses, it would have been impossible for Christian artists to clothe Christ in any human form not already appropriated to some ancient idol. Whilst the Greeks and Romans cultivated physical beauty, looking upon a perfect body as the only fitting garment of a perfect soul, the stern believers in a spiritual God to be worshipped in spirit and in truth endeavoured in every way to mortify the flesh, regarding it as an encumbrance to be laid aside without a murmur—a prisonhouse checking the growth of the immortal soul. This was, however, but the natural reaction from the sensuality into which the antique world had fallen; and with the decline of paganism the abhorrence of pictures or images of Christ became less intense, the natural yearning of believers for some visible representations of the Object of their love and reverence gradually asserted itself more and more, and Christian art, which reached its highest development in the time of Raphael and Michael Angelo, made its first feeble efforts to give a suitable form to the ideal which had so long been latent in the minds of men.

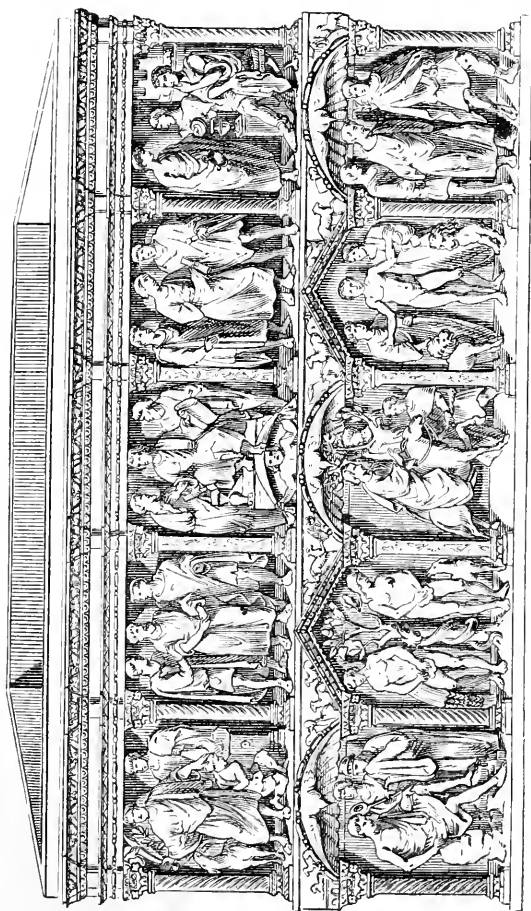
The date of the origin of Christian sculpture cannot be fixed with any certainty. The first traces of it are to be found in the catacombs. The sarcophagi of martyrs, confessors, bishops, etc., were carved or painted with the symbols of Christianity—such as the cross, the monogram of Christ, the lamb, the peacock (emblem of immortality), the dove (emblem of the Spirit), etc., etc. Sometimes Christ Himself figures on these tombs, but as yet only in the symbolic form of the Good Shepherd surrounded by his flock, or seeking the lost sheep, or as the heathen Orpheus taming the wild beasts by the music of his lyre.

In the time of Constantine (third century) we first meet with historical representations of Christ, and find Him on the sarcophagi in the midst of His disciples, teaching or working miracles. Even at so late a date, however, the antique type of youthful manhood is retained, and only in the fourth century was that peculiar form of countenance adopted which has been retained with certain modifications until the present day.

Single statues were extremely rare in the first four centuries of our era. The Emperor Alexander Severus (230 A.D.) is said to have had an image of Christ in his possession, and occasional mention is made of statues erected to Christ by those whom He had cured, but nothing definite is known of any of them. The only really important existing Christian statue of this period is a large seated bronze figure of St. Peter in St. Peter's, Rome, which represents the apostle in antique



drapery, clasping a huge key in one hand, and raising



Sarcophagus of Junius Bassus in St. Peter's, Rome. Fig. 69.

the other as if in solemn admonition. The Museum of

Christian Antiquities in the Lateran contains a marble statue of St. Hippolytus, the lower half of which belongs to the earliest period of Christian art.

The Museum of the Lateran also possesses a number of early Christian sarcophagi ; and others exist in the crypt of St. Peter's, Rome, at Ravenna, and elsewhere. That of Junius Bassus (Fig. 69), in the vaults of St. Peter's at Rome, dating from 359 A.D., is one of the best and purest of these works. The reliefs on this sarcophagus represent the gathering in of the grape-harvest by symbolical figures, and a number of historical scenes from the Old and New Testaments. The porphyry sarcophagus of Constantia, the daughter of Constantine, and that of Helena, mother of the same emperor, may be seen in the Vatican : the latter is a work of powerful conception and brilliant execution.

Sarcophagi belonging to a much later date (sixth to eighth century) have been found in the churches of S. Appollinare in Classe, and San Vitale, at Ravenna ; in the Franciscan church at Spalato in Dalmatia, in the crypt of the Cathedral of Ancona, and other towns. At the time of their production, the influence of Byzantine art, which discouraged the use of sculpture for sacred subjects, was widely felt, and an inclination was manifested once more to prefer symbolic to historical representations. The result of this tendency was a decline in the art of statuary ; and these later works are inferior in style and execution to those of the fourth century.

After what we have said in speaking of Byzantine architecture (pp 80, 81), of the great services rendered to the cause of art by Byzantine artists, it will be necessary to explain why their influence was the reverse of beneficial at the period under review. Constant intercourse with the East imbued Byzantine Christianity with a spirit of theological subtlety, combined with an aversion to change in all matters connected with religion, and consequently in religious sculpture, which was necessarily fatal to progress ; and although under the earliest Eastern emperors an attempt was made to adorn the new capital with the sculptures carried away from Rome by Constantine, and statues of himself and later of Justinian were erected, it was not until long afterwards, when the freedom-loving Teutonic races had gained something of an ascendancy in Europe, that sculpture, once more breaking loose from the trammels of Eastern conventionalism, became again an ideal art capable of producing works which might justly be styled high art.

In minor works of sculpture, however, such as the carving of ivory, the casting of bronze vessels, etc., Byzantine artists always excelled. The principal ivory work belonging to this period which has been preserved, is the episcopal chair of Maximianus (546-552), now in the Cathedral of Ravenna. It consists entirely of plates of ivory covered with exquisitely-carved arabesques and figures of men and animals in low relief.

The early Christians adopted the use of the ivory consular *diptychs* (*i.e.* double folding tablets), the outsides of which were covered with low-reliefs. Many fine specimens of Christian and Roman works of the kind may be seen in the South Kensington Museum and elsewhere.

As a characteristic work of the ninth century we must name the high altar of St. Ambrogio in Milan, which is covered with plates of gold or silver gilt, adorned with embossed reliefs representing scenes from the life of Christ, etc.

## VII.—SCULPTURE OF THE ROMANESQUE PERIOD.

### 1. *Tenth and Eleventh Centuries.*

IN the dark ages which succeeded the fall of the Roman Empire, the greater number of the beautiful art works of antiquity, which had hitherto been preserved as something sacred, were wantonly destroyed or injured.

Upon the removal of the empire to Byzantium, the production of isolated sculpture of any excellence entirely ceased; the few bas-reliefs executed were altogether wanting in original power or true artistic beauty, and it was not until the beginning of the tenth century that the first faint glimmering of that light which subsequently illuminated all Europe appeared on the horizon. The art of painting, which was more suitable than that of sculpture for the decoration of the

flat surfaces of the walls of the basilicas and early Romanesque churches, was the first to revive, the works of sculpture produced during the tenth and eleventh centuries being entirely of a secondary class, such as altars, diptychs, reliquaries, drinking-horns, etc. Of these we need only name the most remarkable. In the so-called reliquary of Henry I. in the Castle Church of Quedlinburg, on which the three Marys are represented at the feet of Christ, we see the coarse style of the early part of the tenth century unredeemed by any technical excellence ; and in an ivory diptych, dating from 972, in the Hotel de Cluny, Paris (Fig. 70), representing Christ blessing Otto II. and his Greek wife the Princess Theophane, we trace Byzantine influence in the careful finish of the execution and a certain grandeur in the face and figure of the Saviour.

Many really fine works of this description, however, date from the eleventh century. Amongst them we must mention a book cover, belonging to an evangelarium, now in the Library of Munich, an ivory tablet in the Bodleian Library, Oxford, in which latter Christ appears as Ruler of the earth and sea, with the antique figures of Gaea (the earth) and Oceanus (the sea) serving Him as a footstool. In these and other productions of the kind we discover indications of the future excellence to be attained by Teutonic artists : the attitudes of the figures are lifelike, and the faces well express passion, energy, and other emotions. Specimens may be studied in the South Kensington Museum. In the two centuries under

notice some advance was also made in the art of metal casting. The efforts of the enlightened Bishop Bernward of Hildesheim were greatly instrumental in this advance,



Diptych of Otto II. Hotel de Cluny, Paris. Fig. 70.

and to him we are indebted for the large bronze gate of Hildesheim Cathedral, completed in 1015, representing

sixteen scenes of sacred history, from the Creation to the Passion of our Lord—in which the figures, though still rude, are full of life and character, and for the bronze column in the cathedral square of the same town, executed in 1022, adorned with a series of spiral bas-reliefs.

2. *From 1100 to the beginning of the Thirteenth Century.*

In the twelfth century, at which period the Romanesque style reached its fullest development, sculpture began once more to take a high position as an accessory to architecture. The Christian sculptors of this period rapidly freed themselves from Greek and Latin traditions, and working under the direction of the clergy, they illustrated the precepts of religion by the noble productions of their chisel, enriching both the outside and inside of the cathedrals and churches with symbolic or historical sculptures. It is not, of course, to be supposed that the art of statuary sprang at once into the important position it occupied in the completed Romanesque and Gothic styles: the artists of the early middle ages had much both to learn and to unlearn, but the renewal of its natural connection with architecture was a step in the right direction, and in every branch of plastic art a great improvement was noticeable alike in the treatment of figures, drapery, or foliage. At first there was a certain want of harmony between the buildings and their decorative sculptures, but as time

went on and the sister arts became more fully assimilated, their combination produced an impression of rhythmical beauty such as neither could have acquired without the other.

We find Germany taking the lead in this onward movement. To the early part of the twelfth century belongs the famous relief on the Extern Stone, at Horn, in Westphalia, which is a remarkable work representing the Descent from the Cross. The composition is full of energy : the attitude of the Virgin supporting the drooping head of her dead Son well expresses mental agony, and the figure of St. John, though stiff, harmonizes well with the rest of the group.

Saxony is rich in architectural sculptures of this period ; the best are perhaps the figures on the northern portal of the church of St. Godehard at Hildesheim, belonging to the middle of the twelfth century, and the figures of Christ and the Virgin in the choir of the church of St. Michael's, also at Hildesheim.

In Bavaria the huge columns in the crypt of Freising Cathedral must be noticed as a specimen of the fancy which prevailed in that district for weird combinations of men and animals. It is covered with reliefs by a certain Master Luitrecht, which have been variously interpreted.

To the middle of the thirteenth century belong many of the finest portals of the cathedrals of Germany. The golden gate of the Cathedral of Freiburg in the Erzgebirge deserves special mention, as it is an instance of



the faithfulness with which German artists clung to Romanesque forms after they had been laid aside for Gothic in France and other countries. Scenes from the Old and New Testament, set in frameworks of symbolic figures, such as lions and sirens, are depicted in a lifelike manner ; and the treatment of the nude



Abel offering his Lamb. From the pulpit of Wechselburg. Fig. 71.

portions of the human body show great knowledge alike of anatomy and of antique models.

The stone reliefs on the pulpit and high altar of the church of Wechselburg are equally truthful and vigorous ; our illustration (Fig. 71) is from one of the compartments of the pulpit, and represents Abel offering his Lamb.

Bronze casting also greatly improved in Germany at this period. The Dutch school of Dinant acquired considerable fame even in the early part of the century, and many important works were executed by its masters for the various cathedrals of the Rhine provinces. The font of St. Barthélemy, at Liége, is one of the most remarkable. The basin, like the molten sea in Solomon's temple, rests on twelve brazen oxen.

From Germany we turn to France, and find a corresponding advance in architectural sculpture. To the early part of the twelfth century belongs the west front of St. Gilles, near Arles in Provence, in which antique marble columns are introduced, supporting an entablature the frieze of which is adorned with reliefs representing scenes from the life of Christ.

The ecclesiastical buildings of Burgundy are especially rich in architectural sculpture. The pediment of the principal entrance of the cathedral of Autun is filled with a representation of the Last Judgment, which has a weird and striking effect. Devils are seen tearing the condemned, and St. Michael is introduced protecting a redeemed soul from their fury. The name of the artist of this remarkable group was Gislebertus.

The west front of the cathedral of Chartres is one of the most important works of the late Romanesque school of Central France. In its three portals the architecture and sculpture harmonize with and supplement each other; the figures, it is true, retain the formal pose of the Byzantine style, but we recognize a new

spirit in the heads, which are of the Teutonic type, and full of life and energy. The southern entrance of the cathedral of Le Mans marks yet another step in advance in the same direction; the ornaments are copied from antique models, but the heads of the figures are lifelike and natural, and that of Christ is full of more than human beauty. The southern entrance of the cathedral of Bourges, which belongs to the close of the twelfth century, is an equally characteristic work; and the west front of Notre Dame at Paris, executed about 1215, is a specimen of the transition from the late Romanesque to the early Gothic style.

The architectural sculptures of Italy, belonging to the early Romanesque period, are inferior to those of France and Germany. The sculptures of the west front of St. Zeno at Verona (about 1139), representing the creation of the world, give promise of future excellence, and are interesting as specimens of the love of symbols characteristic of the age. They have been ascribed to two German masters, Nicolaus and Wilhelm by name. Towards the close of the twelfth century Benedetto Antelami, of Parma, produced a number of works of considerable excellence, of which the decorations of the baptistery of Parma were the principal. The sculptures on the pulpit of St. Ambrogio, in Milan, are good specimens of the rude but lifelike symbolic creations of the period.

Towards the close of the twelfth century considerable artistic activity was displayed in Pisa. The earliest of

the famous series of gates of the Baptistery, begun in 1153, contain a series of sculptures representing scenes from the life of Christ, etc., in which the perfected Romanesque style, freed from Byzantine influence, may be studied; and the first indications may be recognized of the grace and elegance combined with technical skill, for which the Pisani, who were the first to direct attention to the remains of ancient art in Italy, became so famous in the thirteenth century. Full particulars of their work will be found in pp. 234-237.

A great advance was made in the art of bronze casting in Italy in the early part of the twelfth century. The bronze gate of the southern transept of Pisa Cathedral belongs to this period, and that of the Abbey of Beneventum, by Barisanus, the chief master of bronze casting in Italy, to a somewhat later date.

The mediæval sculpture of England will be noticed in our chapter on English sculpture.

### VIII.—SCULPTURE IN THE GOTHIC PERIOD.

*From about 1225 to 1400.*

At the end of the twelfth century a marked change was already noticeable in the art of the whole of Western Europe. The Crusades were drawing to a close; the working of the new ideas and modes of thought introduced by them was seen on every side; and with the beginning of the thirteenth century a new style sprang

up, which was a kind of reflection of the new spirit of



Figure of Christ, from the Cathedral of Amiens. Fig. 72.

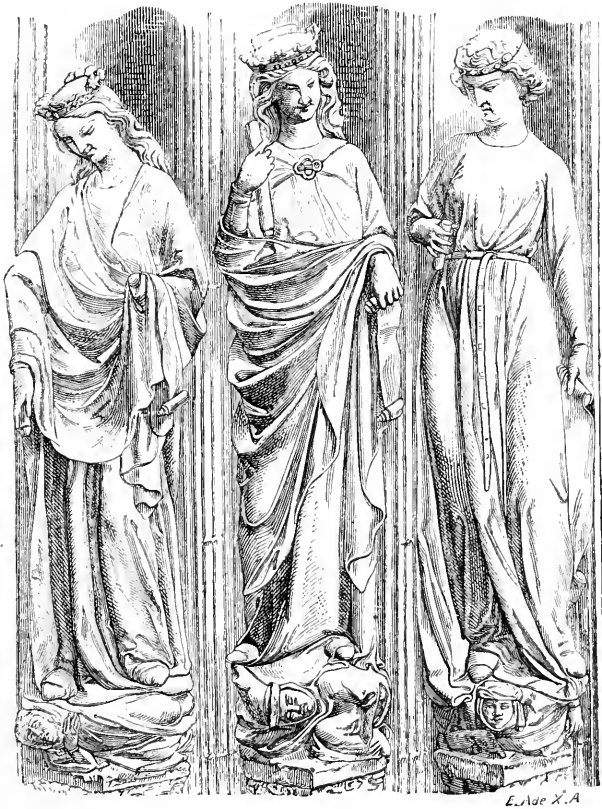
freedom with which European society was imbued. In

this movement France took the lead. The sculptures of the west front of the cathedral of Amiens (Fig. 72), executed about 1240, retain something of the early severe Gothic style, which, as we have seen, prevailed from about 1225-75; the transept pediment of Chartres Cathedral is a specimen of the transition to greater freedom, and the statues of the Sainte Chapelle at Paris (1245-1248) are the first instances of the completed Gothic, in which all trace of the rude earlier style has disappeared, and grace and dignity are admirably blended. It is in the west front of Rheims Cathedral, however, that the full development of Gothic sculpture in France may best be studied. The grandeur of the arrangement and the beauty of the details of the various groups are alike unrivalled, the attitudes of the figures are dignified and graceful, the drapery is simple and natural, and many of the heads are full of individual character. The cathedrals of Bourges, Beauvais, Blois, etc., also contain fine specimens of Gothic sculpture, and the choir screen of Notre Dame at Paris is an important work of the late Gothic period. A cast of part of this interesting screen can be seen at the Crystal Palace.

The monumental sculpture of France of the Gothic period is worthy of study; the most important works of the period are perhaps the series of reliefs on the monuments in the Church of St. Denis.

In Germany the Gothic style was not adopted until considerably later than in France. The Liebfrauen Kirche at Treves (1237-1243) is one of the earliest

Gothic buildings in Germany, and its sculptures are good specimens of the transitional style. The Cathedral of



Figures of Virtues and Vices, from the Cathedral of Strasburg. Fig. 73.

Bamberg, of somewhat later date, is enriched with a series

of fine sculptures in the later Gothic style. The equestrian statue of Otto I. in the market-place at Magdeburg, now destroyed, must have been a fine specimen of secular art. In the south-west provinces, owing probably to their near neighbourhood to France, the true home of the Gothic style, there are many extensive works of great beauty; of these we must name the sculptures of Strasburg Cathedral (Fig. 73), the fine tomb of Count Ulrich and his wife (about 1265), in the abbey church at Stuttgart, and the sculptures of Freiburg Cathedral. The cathedrals of Bamberg and Nuremberg must also be mentioned: the former, in addition to much architectural sculpture, contains several fine monuments, remarkable for the almost ideal beauty of the heads of some of the figures. The polychrome statues of Christ, Mary, and the Apostles, in the choir of Cologne Cathedral, must take high rank amongst the isolated works of the perfected Gothic style.

In the middle of the fourteenth century flourished the sculptor Sebald Schonhofer of Nuremberg, to whom is ascribed the so-called Beautiful Fountain of Nuremberg, the sculptures of the Frauen Kirche, and other works. The sculptures of the southern portal of the Cathedral of Mayence belong to the fourteenth century, when the decadence had already commenced.

Of the bronze works of Germany belonging to the Gothic period we must name the equestrian statue of St. George in the Hradschin Square at Prague, and the tomb of Archbishop Conrad of Hochstaden, in the cathedral of Cologne.



Many fine reliquaries and shrines in precious metals, adorned with embossed reliefs, were produced in Germany in the period under discussion, and the arts of wood and ivory carving were carried to great perfection. Specimens of both may be seen in the South Kensington Museum. The names of Hans Bruggemann and Veit Stoss must be mentioned as master carvers of Germany. To the former is attributed a carved altar in the cathedral of Schleswig, and many similar works of the kind. In mediæval times it was customary both to paint and gild the wood carvings in ecclesiastical buildings.

In the Netherlands considerable advance was made in the arts of sculpture and painting in the thirteenth and fourteenth centuries. The school of Dinant was succeeded by that of Tournay. The various sculptures in the porch of Tournay Cathedral are good specimens of Gothic sculpture in Belgium; and many funereal monuments in different towns bear witness to the skill and art feeling of Belgian sculptors and workers in bronze. The efforts of Philip the Bold did much to promote the cause of art at Dijon, the home of the dukes of Burgundy. He invited the ablest artists of the day to aid in the decoration of the Carthusian monastery. Amongst those who responded to his call was Claux Sluter, a great master, who founded an important school. His principal works were the monument to Philip the Bold, the sculptures of the portal of the Carthusian chapel, and the Moses fountain in the courtyard of the monastery; they are all well executed, and full of character.

At the beginning of the thirteenth century a revival of all the arts commenced in Italy, and a school of sculpture arose, the artists of which pursued methods very different from those of their contemporaries in other countries, working out a purely individual national style. The leader of this movement was Niccolo of Pisa, or Nicolo Pisano, who early excelled all his contemporaries. Like most of the artists of his time, Niccolo combined the professions of the architect, the sculptor, and the painter; but he was the first to give to sculpture, the prominent position to which it was entitled; and, aided by his son Giovanni, he enriched the cathedrals of Pisa, Orvieto, Pistoja, Siena, and Bologna with statuary, in which grace and true art feeling were combined with truth to nature and simplicity of arrangement. These two artists, zealous converts of the ascetic Franciscan and Dominican form of the Roman Catholic religion, may be said to have translated into stone and marble the spiritual conceptions of Giotto, the great master of sacred painting. Inspired by religious fervour, and with a vivid sense of the realities of the spiritual world, they produced figures of good and evil spirits, and idealized human forms full of terrible beauty or suffering. The Descent from the Cross, in the cathedral of Lucca, is one of Niccolo's earliest works, and gives promise of the great original power subsequently displayed in his famous marble pulpit in the Baptistery of Pisa (Fig. 74), of which a fine cast may be studied in the South Kensington Museum. It

was executed in 1260, and is covered with reliefs, representing Biblical scenes, in which the figures are treated with the freedom, the ease, the vitality, so to speak, which we noticed as a special characteristic of the works of the best age of Greek art. The cathedral of



The Adoration of the Kings. From the pulpit in the Baptistry of Pisa. Fig. 74.

Siena possesses a marble pulpit from the same masterly hand, commenced six years later than that of Pisa. The reliefs are instinct with passionate religious fervour.

The immediate successors of Niccolò of Pisa were his son Giovanni, his pupil Arnolfo, the brothers Agostino

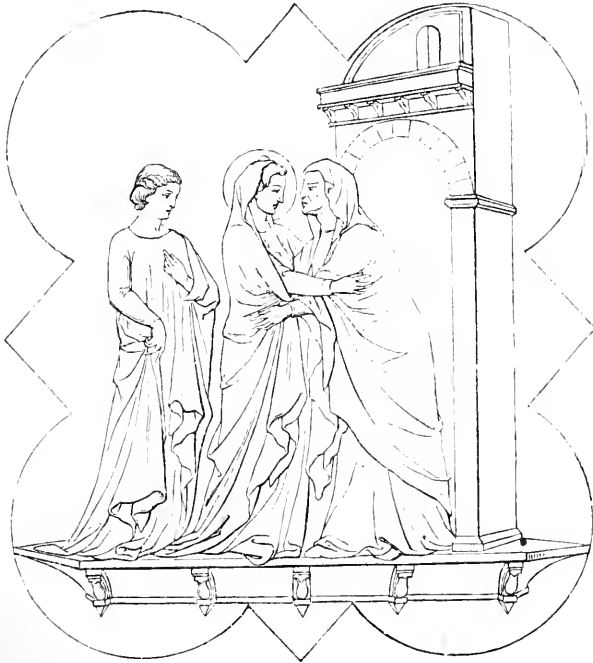
and Agnolo of Siena, Andrea of Pisa, and Andrea Orcagna.

Giovanni Pisano introduced a new style in sculpture which may be characterized as realistic; the first employment of it was in the sculptures of the west front of Orvieto Cathedral, on which all the chief artists of Tuscany were employed. One of Giovanni's most famous isolated works is the Madonna del Fiore of Florence Cathedral: the figure of the holy mother is grand and dignified, and her face full of earnest thought rather than passionate feeling. Giovanni especially excelled in the allegorical sculpture which the writings of Dante did so much to encourage. A symbolical statue of Pisa, in the Campo Santo at Pisa, is a fine work of the kind. The high altar of the cathedral of Arezzo is an extremely spirited composition by the same master. The chief work of Andrea Pisano is the southern bronze gate of the Baptistery of Florence (Fig. 75); that of Orcagna the magnificent baldacchino of the high altar of Or San Michele at Florence, which is, perhaps, the finest piece of decorative sculpture in the world. Venice, Naples, and Rome are rich in monumental sculpture by the various artists mentioned above; and the tombs of the Scaligers at Verona are remarkable works, in which we see the first introduction of secular subjects in ecclesiastical art. Nothing positive is known of the artists employed on them.

At the close of the fourteenth century many of the greatest artists of the Renaissance were rising into

notice ; and the new interest in art, awakened by the works of their predecessors, was spreading from end to end of Europe.

We must say one word, before we close our



The Salutation. By Andrea Pisano. From the Baptistry at Florence.  
Fig. 75.

review of mediæval sculpture, on the enamels of which every museum and private collection of Europe contains specimens. Enamelling, or the art of pro-

ducing vitrified or smelted glass ornaments of various colours on a metal ground, occupied a kind of intermediate position between sculpture and painting. It was largely employed throughout the whole of the middle ages for the manufacture of shrines, reliquaries, diptychs, church utensils, etc., etc.

The South Kensington Museum contains many specimens of different dates, of which a large Byzantine shrine of the twelfth century is the most valuable.

The English sculptures of the Gothic period will be noticed in our chapter on sculpture in Great Britain.

## IX.—SCULPTURE IN THE RENAISSANCE PERIOD.

### 1. *Sculpture in Italy in the Fifteenth and Sixteenth Centuries.*

THE fifteenth century—the transition time from Gothic to Renaissance architecture, when an attempt was made to combine existing styles with those of ancient Greece and Rome—also witnessed corresponding advances in Italy in the art of sculpture. The movement begun by Andrea Orcagna, in the fourteenth century, was carried on by Ghiberti, Della Robbia, and Donatello, who were the forerunners of Michael Angelo and his school. The fifteenth century was the golden age of sculpture, as the sixteenth was of painting. The chief characteristics which distinguished the statuary of this age from those which preceded it were a truer knowledge of the

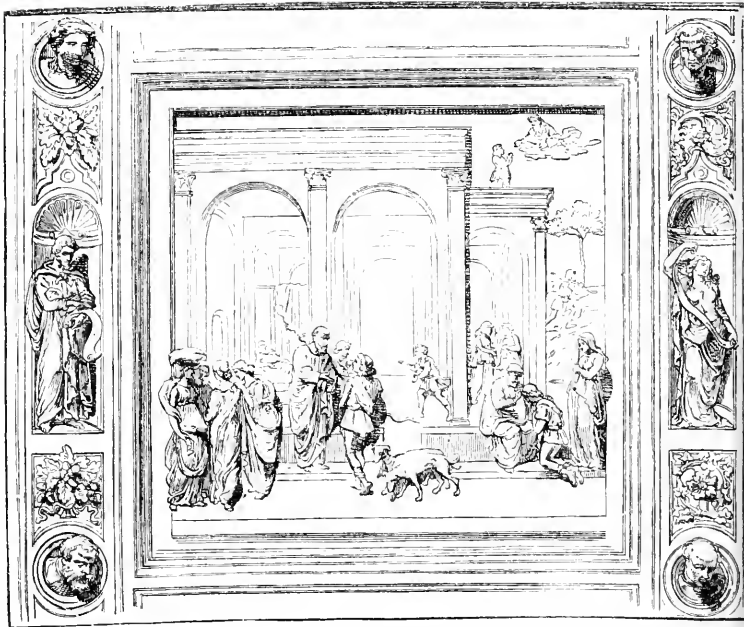
human frame—alike of its anatomy, its motions, and its expressions,—a more thorough grasp of the laws of composition and perspective, and a greater power of accurately imitating antique models.

In the early part of the century under review, a preference was manifested for nature, in the latter for antique models.

In this new movement Tuscany took the lead; and the first artist to combine something of the easy grace of the best age of Roman sculpture with close imitation of nature, was Jacopo della Quercia of Siena (1374-1438). His earliest works are marked by a struggle to combine the mediæval style with a more lifelike representation of nature. The tomb of Ilaria del Carretto, in the cathedral of Lucca—a cast of which may be seen at the Crystal Palace—is an example of this struggle; and his fountain in the great square at Siena, which is considered his finest work, is a typical specimen of the result of his earnest study of nature.

Quercia was, however, surpassed by his contemporary Lorenzo Ghiberti (1381-1455), who was successful in the competition, in which the greatest artists of the day took part, for the designs of the northern bronze gates of the Baptistery at Florence. These gates were subsequently followed by the great western or central gates, which are considered Ghiberti's finest work. A cast of the gates and doorway is in the Crystal Palace collection. The reliefs represent scenes in Old Testament history; and, although the subjects are too complicated

for sculpture, the fertility of imagination displayed, the sense of beauty, the easy execution, and the life of the whole, entitle them to the high praise bestowed on them by Vasari, the great art-critic of the sixteenth century,



Relief from the Baptistery of Florence. By Lorenzo Ghiberti. Fig. 76.

and justify the enthusiastic exclamation of Michael Angelo, that they were worthy to be called the gates of Paradise. Our illustration (Fig. 76) gives one of the compartments of this remarkable composition, in



which is epitomized the story of Isaac, Jacob, and Esau.

Of Ghiberti's isolated works, we must name the bronze statues of St. John the Baptist, St. Matthew, and St. Stephen, in the church of Or San Michele at Florence. St. Matthew—a cast of which is in the Crystal Palace—is considered the finest; the face and pose of the figure admirably express the character of the great Christian preacher.

Brunelleschi (1377-1446), the great Florentine Renaissance architect, also produced several fine works of sculpture. Of these the best is the bronze relief of the Sacrifice of Isaac, in the Bargello Museum, Florence.

Donatello, or Donato (1386-1468), was famous for his success in low-relief; he strongly cultivated naturalism, in contrast alike to the antique and to the traditions of the preceding age. Casts of many of his works are in the Crystal Palace collection. Amongst them we must name his Head of St. John the Baptist, a wonderful representation of the great forerunner of Christ, emaciated by fasting, but inspired with holy zeal; the statue of St. George—of which the South Kensington Museum also possesses a cast—from the church of Or San Michele, Florence, a fine embodiment of the ideal Christian warrior, ready calmly to face suffering and death. Better known than any of these, however, is his statue of Gattamelata at Padua—a noble cast of which is in the Crystal Palace—and the so-called Zuccone (bald-head), a portrait of Fra Bar-

duccio Cherichini, in one of the niches of the Campanile, Florence. Two beautiful original carvings in marble, in very low relief, by Donatello, of Christ in the Sepulchre, supported by Angels, and the Delivering of the Keys to St. Peter, are in the South Kensington Museum.

Another great Florentine sculptor, Luca della Robbia (1400-1481), who is supposed to have invented the process of enamelling terra-cotta, flourished at this period. He is principally known for his works in terra-cotta, in high or low relief—many specimens of which are to be studied in the South Kensington Museum, whilst casts of others may be seen in the Crystal Palace—and for the groups of singers in marble, executed for the cathedral of Florence, and now in the Royal Gallery of that city. Part of the frieze of the interior of the Renaissance Court at the Crystal Palace is a cast of this famous work. Both Della Robbia and Ghiberti adhered to some extent to the mediæval style; but they combined it with a simplicity of feeling, a dignity of execution, and a truth of conception peculiarly their own. Our illustration (Fig. 77) is from a medallion by Luca della Robbia, representing the Virgin worshipping her Divine Son.

Of Donatello's numerous followers, Andrea Verrocchio (1432-1488) was the chief. His most famous work is the bronze equestrian statue of Bartolommeo Colleoni, in the piazza of the church of SS. Giovanni e Paolo at Venice.

At the close of the fifteenth century ornamental sculpture was carried to great perfection in Tuscany; and many beautiful monuments were erected in the churches of Florence and other towns, by Mino da Fiesole, Benedetto da Maiano, and Bernardo Rossel-



The Madonna worshipping the Infant Saviour. By Luca della Robbia.  
Fig. 77.

lino. The first-named introduced the Florentine Renaissance style into Rome. His principal works are the monuments of Bernardo Giugni (1466), in the church of the Badia, Florence, and the monument of

Pope Paul II. (1471), in the crypt of St. Peter's; the second, who excelled alike in wood, stone, and marble carving, executed the pulpit and the reliefs of the sacristy of St. Croce, Florence; and the third, equally skilful in every branch of sculpture, produced the splendid monument of the Cardinal of Portugal, in San Miniato, Florence.

The only Italian school of the fifteenth century, which approached at all in importance to that of Florence, was the Venetian. Bartolommeo Buono paved the way for the Lombardi and Alessandro Leopardo, to whom Venice owes her finest monuments. The principal works of all these artists are the monuments of the Doges of Venice, in the church of San Giovanni e Paolo. That of Doge Pietro Mocenigo, by the Lombardi, is a splendid composition, completed in 1488,—surpassed, however, in grandeur of conception and delicacy of execution, by that of Andrea Vendramin in the same church, by Leopardo, in which sculptures in the round and reliefs are admirably combined.

The school of Milan attained to quite a distinctive position in Italy, in consequence of the activity promoted by the works of the Duomo, and the Certosa or Carthusian monastery, near Pavia. The most celebrated sculptors employed were Fusina, Solari, Amadeo, Sacchi, and greatest of all, Agostino Busti, better known as Bambaja.

The decoration of the marble façade of the Certosa was commenced about 1473. The architectural sculp-

tures of the principal portal have been ascribed to Busti. They are remarkable for the great technical skill displayed, and for the absence of the realism characteristic of most of the works of this period. The decorative sculpture of the interior of the monastery is even more worthy of study than that of the exterior. The *pietà*\* of the high altar, ascribed to Solari, is especially beautiful: the agony of the Virgin is expressed in every line of her face and figure, contrasting admirably with the peaceful repose in death of her Divine Son, and the confident hope in the uplifted eyes of the angels.

Our space forbids us to attempt any detailed description of the other sculptures of the Certosa, or of those of the Duomo (*i.e.* Cathedral). Casts of various portions of them may be studied at the Crystal Palace: the large window in the centre of the wall of the Renaissance court is a reproduction of that in the Certosa ascribed to Busti; and a series of panels in the same room exhibit groups from the principal entrance by different hands.

Rome can scarcely be said to have possessed a Renaissance school of sculpture, although the liberal patronage of the popes and princes attracted the greatest masters to their capital. The only Neapolitan sculptor of eminence in the fifteenth century was Angelo Aniello

\* A *Pietà* is the name given to representations of the Virgin embracing her dead Son. The word is Italian and signifies piety, which, strictly speaking, includes affection for relations.

Fiore, who executed several fine monuments in the church of San Domenico Maggiore at Naples.

In the sixteenth century we find Florence still taking the lead in all the arts. To her great sons, Leonardo da Vinci and Michael Angelo Buonarroti, she owes this pre-eminence. Unfortunately the colossal bronze equestrian statue of Francesco Sforza which Da Vinci undertook to execute for Milan was never cast, and even the clay model was destroyed by the French archers, who used it as a target when Milan was occupied by the French army in 1499.

Andrea Sansovino (1460-1529) was a Florentine master who attained to great eminence in the early part of the sixteenth century. His marble group of the Baptism of Christ (Fig. 78) for the eastern gate of the Baptistery of Florence is considered his finest work, and his group of the Holy Family in S. Agostino at Rome is but little inferior to it.

Michael Angelo Buonarroti was born near Florence in the year 1494, and died in 1564, after a long and active life, during which he produced the finest masterpieces of modern sculpture and greatly influenced all the arts. His paintings are no less remarkable than the productions of his chisel, and will be enumerated in the next division of our work. The chief characteristics of Michael Angelo were his intimate knowledge of the anatomy of the human form, and the power and fire which he was able to throw into his works. The great sculptor was one of the first to be admitted into the

Academy of Art founded at Florence by Lorenzo de' Medici. The mask of a Faun's head hewn in marble when Buonarroti was quite a child is still preserved in the Uffizi Gallery, Florence. The work which first



The Baptism of Christ. Relief from the Baptistery of Florence. By Andrea Sansovino. Fig. 78.

made his name known beyond his native town was a statue of Cupid. His fame soon spread to Rome, to which city he was invited by one of the cardinals.

His Pietà, in St. Peter's, of which the Crystal Palace possesses an extremely good cast, was produced soon after his arrival, and is by many critics considered his finest work. The Medici chapel, in the church of San Lorenzo at Florence, built by order of Clement VII., was decorated almost entirely by M. Angelo, and the sculpture of the monuments has also been cast for the Crystal Palace. In front of the altar is a group of the Virgin and the Holy Child, on one side of it the tomb of Giuliano Medici, in which the statue of the Duke is placed over allegorical figures of Day and Night; on the other the tomb of Lorenzo Medici, with whose statue are figures of the Early Dawn and Evening. The statue of Lorenzo is known as the *Penseroso*, and is remarkable for the expression of intense melancholy which pervades it. Of the allegorical figures—all alike full of gloomy grandeur—that of Night has been the most admired. The unfinished statue of David, in the Piazza del Gran' Duca at Florence—a cast of which is in the South Kensington Museum—a statue to which is attached a curious history, is another masterly figure, in which the energy with which the master sometimes set to work without any preliminary model or sketch may be studied. Yet more famous is the colossal figure of Moses (Fig. 79) in the old basilica of San Pietro in Vincoli (St. Peter in chains), outside the gates of Rome. Sir Richard Westmacott has characterized this figure as a grand effort of genius, as original in conception as it is masterly in





Moses. By Michael Angelo. Fig. 79.

execution. This colossal Moses is seated, holding in one hand the tables of the law, and with the other playing with his long beard. From his clustering curls spring the horns ascribed to him by tradition, typical of power and light; his brow and eyes are full of power and majesty, his whole pose expresses the strength of will and severity of the stern lawgiver of Israel. This marvellous figure was to have formed part of a huge monument to Julius II., the design for which, by Michael Angelo, is still preserved. It was to have consisted of a vast quadrangle, with niches in the sides, adorned with figures of Victory supporting a massive block surrounded by colossal statues of prophets and sibyls, from which a pyramid covered with bronze figures should have sprung. All that was executed was one Victory, now at Florence, two Captives in the Louvre—casts of which are in the South Kensington Museum—and the Moses described above, of which the same Museum, and the Crystal Palace gallery possess good casts.

In the church of Santa Maria sopra Minerva at Rome there is a fine statue of Christ by M. Angelo—a cast of which is in the Crystal Palace,—interesting as being one of his earliest productions; and the Uffizi Gallery, Florence, possesses a large unfinished bas-relief of Mary, Jesus, and St. John, an Apollo, a Brutus, the famous Drunken or Ivy-crowned Bacchus—a cast of which is in the Crystal Palace—which is full of tender grace and beauty, and admirably expresses the lassitude peculiar to the self-indulgent god. These several works

afford us an opportunity of studying the great master's mode of work in all its phases. We must also mention a bronze figure of Pope Julius II., executed for Bologna, but destroyed in a revolt and converted into cannon. An original but unfinished work from Michael Angelo's chisel forms one of the most valued possessions of our Royal Academy, and consists of a Holy Family in high relief.

Whilst Michael Angelo was working at Rome, Jacopo Tatti (1477-1570), surnamed Sansovino after the great master with whom he studied, was founding a school in Venice, in which the influence of Buonarotti was clearly perceptible, although much of his stern realism was laid aside and replaced by a striving after picturesque effect which must be regretted, although it sometimes produced pleasing effects, as in the bas-relief of the Entombment of Christ (Fig. 80), considered one of Tatti's best works, on the bronze gate of the sacristy of St. Mark at Venice. A cast of this gate is in the Crystal Palace.

To Raphael of Urbino (1483-1526) one or two works of sculpture have been attributed. A marble statue of Jonah in the Capella Chigi, in S. Maria del Popolo, Rome—a cast of which is in the Crystal Palace—is certainly from the great painter's own hand; and the Elijah in the same place is after his design by the Florentine Lorenzetto (1490-1541).

Benvenuto Cellini (1500-1572), a native of Florence, the greatest metal-caster of modern times, who settled at Fontainebleau early in his career, enriched

the Louvre with many fine works, of which the most remarkable is the high-relief figure of Diana, called the Nymph of Fontainebleau, a cast of which is in the



The Entombment of Christ. By Jacopo Tatti. From the Sacristy of St. Mark. Fig. 80.

South Kensington Museum and the Crystal Palace. It represents a colossal nude female figure in a semi-

recumbent attitude of careless grace, with one arm flung round the neck of a stag, and is a good specimen of the long-drawn proportions of the human form, in which Cellini delighted. His Perseus, in the Piazza Gran' Ducale, Florence—of which a cast is in the Crystal Palace—is also very fine. Cellini principally excelled, however, in minor works, such as chased vases, etc. A celebrated salt-cellar in the Schatzkammer at Vienna, in embossed gold enriched with enamels and adorned with high-relief figures of Neptune and Cybele and a frieze of symbolic figures of the Hours and the Winds, is really a masterpiece in its way; as is also a shield in Windsor Castle, by the same artist. We must also mention Torregiano, many of whose works are in England and will be noticed in a future chapter. After Michael Angelo's death, in 1564, not a single sculptor arose in Italy who attained to anything of an individual style. His immediate successors were little more than imitators of his manner; and among his later followers, Giovanni da Bologna (1524-1608), and Stefano Maderno (1571-1636), are the only ones whose works entitle them to special notice. Giovanni's masterpiece is the bronze Mercury floating on the Wind in the Uffizi Gallery, Florence—a cast of which is in the Crystal Palace—which is quite a miracle of airy lightness. The messenger of the gods rests one foot on the breath of a bronze zephyr, and is about to launch himself into the air.

A fine bronze group of the Rape of the Sabines, in the Palazzo Vecchio, Venice, is scarcely less celebrated.

His fountain at Bologna is considered one of Giovanni's happiest compositions. Maderno's chief work is the St. Cecilia of the convent of that saint in Rome, which is remarkable for a simplicity and dignity wanting to his other productions. Both these artists, and still more their followers and imitators, lost sight of the true aims of sculpture and of the distinction which exists between the provinces of painting and statuary. It will be remembered that we had to notice this error in speaking of the decline of Greek art ; and the history of Italian sculpture, from the time of Michael Angelo to that of Canova, is a history of a similar decadence of the Renaissance style.

2.—*Sculpture of the Renaissance Period in the rest of Europe.*

The development of the French Renaissance style of sculpture may be studied in the Louvre, which contains a series of monuments belonging to the fifteenth and sixteenth centuries. The fine marble statues of Peter d'Evreux Navarra and his wife Catherine d'Alençon, from the Carthusian church in Paris, date from the close of the fifteenth century. It was not until the beginning of the sixteenth, however, that any great artist arose capable of giving an essentially French character to the Renaissance sculpture of the country. The chief French sculptors of the early part of the sixteenth century were Michael Colombe (1431-

1514), Jean Juste, and Jean Texier. The Louvre contains an extremely fine bas-relief of the Struggle between St. George and the Dragon, attributed to Colombe, remarkable for delicacy of execution and boldness of conception, produced about the time (1530) when Jean Juste was at work at his celebrated tomb of Louis XII. and his wife Anne of Bretagne, in the church of St. Denis, and Jean Texier was engaged on the forty-one groups and bas-reliefs of the cathedral of Chartres, by which he is principally known. Casts of some of the sculptures of Chartres Cathedral are in the Crystal Palace.

We now come to a trio of great artists who have been justly called the restorers of French sculpture as an independent art. These were Jean Goujon, Jean Cousin, and Germain Pilon.

Jean Goujon (1530-1572) was engaged from 1555 to 1562 in the decoration of the Louvre, portions of which still remain as specimens of his easy, graceful style. He adopted the tall slim proportions of the human frame, so much favoured by Cellini in sculpture and Primaticcio in painting. The Louvre contains a few choice works by Jean Goujon. The largest and most famous is the marble group of Diana, in which the goddess of hunting reclines on a pedestal adorned with bas-reliefs representing marine animals, with one arm round the neck of a stag. Another work in full relief is a bust-portrait of Henri II. : and of the bas-reliefs we must name the Descent from the Cross, two

recumbent Nymphs of the Seine, with unnaturally long, supple figures, and a fine group of Tritons and Nereids. The Fontaine des Innocents, in the Vegetable Market, is considered Goujon's masterpiece. His manner may be studied in the casts of various pieces of his decorative sculpture in the Renaissance Court of the Crystal Palace. The doorways from St. Maclou, at Rouen, for instance, are good specimens of his bold treatment of projections and delicate execution in very low relief.

Jean Cousin, the exact date of whose birth is unknown, is supposed to have died about 1589. The handsome tomb of Pierre de Brézé, at Rouen, is attributed to him, as is also the mausoleum of Philippe de Chabot, in the Louvre, which has been called the masterpiece of French sculpture of the sixteenth century.

Germain Pilon (about 1515-1590) was an industrious and able sculptor, many of whose finest works were monuments of kings and dignitaries in the cathedral of St. Denis. Of these we must name the tomb of Henri II.—casts of the upper range of the sculptures of which are in the Crystal Palace. They bear witness to great vigour and knowledge of anatomy, and the female figures are full of grace and elegance. The Louvre contains the double tomb by Pilon, of René Birague and his wife, justly celebrated for the beauty of the bas-reliefs—a group of three female figures supporting a gilt vase, bust-portraits of several monarchs, and a stone bas-relief of the Sermon of St. Paul at Athens.



In the Netherlands but few works of importance were produced in the fifteenth and sixteenth centuries. The famous chimney-piece, of carved wood, in the Palais de Justice at Bruges—a cast of which is in the South Kensington Museum—by a certain Hermann Glosencamp, dating from the year 1529, is an extremely fine specimen of the completed Renaissance style of decorative sculpture, but there are no isolated statues or bas-reliefs in marble and stone to be enumerated.

Alonzo Berruguete (1480-1561) and Jaspas Becerra (1520-1570) were the only Spanish sculptors of eminence in the Renaissance period. To the former is attributed the marble group of the Transfiguration in the cathedral of Toledo, and to the latter a very beautiful statue of Our Lady of Solitude, in the chapel of the convent of the brothers Minimes at Madrid.

The principal works produced in Germany in the period under review were wood-carvings in cathedrals and other ecclesiastical buildings. The stern realism which distinguished Italian work of the fifteenth century is equally noticeable in the productions of German artists. The Swabian school was the first to adopt the new style, and in the work of its masters accurate imitation of nature was combined with a genuine feeling for beauty. Jörg Syrlin of Ulm (1469-1474) was the greatest wood-carver of Swabia. He disdained the aid of painting, and raised his art to an independent position. Ulm Cathedral contains many fine specimens of his skill; of these the choir-stalls, superior to everything

of the kind previously produced, deserve special mention. The carved figures, representing heroes of the heathen world, of Judæa, and of Christendom, are graceful, dignified, and lifelike; the lower ones are finished with the greatest care, and display thorough knowledge of anatomy. The stone fountain in the market-place at Ulm, which was enriched with colour, is the only work by this great master in any other material than wood. Jörg Syrlin the younger, trained in his father's school, appears to have been a worthy successor in his work.

It would require a volume merely to enumerate the fine carvings in the various churches and cathedrals of Germany belonging to the fifteenth and sixteenth centuries. We must only pause to notice a few works of the kind by the great Albert Dürer (1471-1528), such as the carved altar-shrine (1511) in the Landauer Monastery, which is in the Renaissance style, and represents Christ as the Judge of the world, with Mary and St. John in earnest supplication at His feet. The Gotha collection of art objects contains several statuettes in wood by Albert Dürer; in the museum at Carlsruhe there is an exquisite little group in ivory, in high relief, of three nude female figures from the same great hand; and in the print-room of the British Museum there is a remarkable carving, in hone-stone, of the Naming of St. John the Baptist.

The greatest German sculptor in stone of the Renaissance period was Adam Krafft of Nuremberg (about

1430-1507). His works, although somewhat overloaded, are remarkable for thrilling power of expression. The Seven Stations, or Seven Falls, on the Via Crucis or Sacred Path, as the road to the cemetery of St. John at Nuremberg is called, are among his most famous compositions. The tradition of our Saviour having fallen seven times on His way to death will be remembered. In the first station we see Him sinking beneath the cross, as He is met by His mother; in the second, He is dragged up by the rude soldiers; in the third, He turns to pronounce His warning words to the weeping women; in the fourth, His meeting with St. Veronica is depicted; in the fifth, He is urged on by His persecutors; in the sixth, He has sunk beneath His burden; and in the seventh, He has fallen for the last time. His body rests upon His mother's knees, and she presses a last kiss upon His unconscious face, whilst Mary, the mother of James, passionately clasps His lifeless hand. A cast of the fourth subject is in the Crystal Palace.

Although the artist has not adhered strictly to the tradition, he has given us a powerful and most touching realization of the great closing drama of our Saviour's life. His Golgotha is scarcely less beautiful. There is no attempt to produce effect by artificial means; the head of the Saviour droops with human exhaustion; the thieves are natural and lifelike. The reliefs of Schreyer's monument—a cast of which is in the South Kensington Museum—and the "Passion Scene" above the altar in St. Sebald's Church, well merit study; and

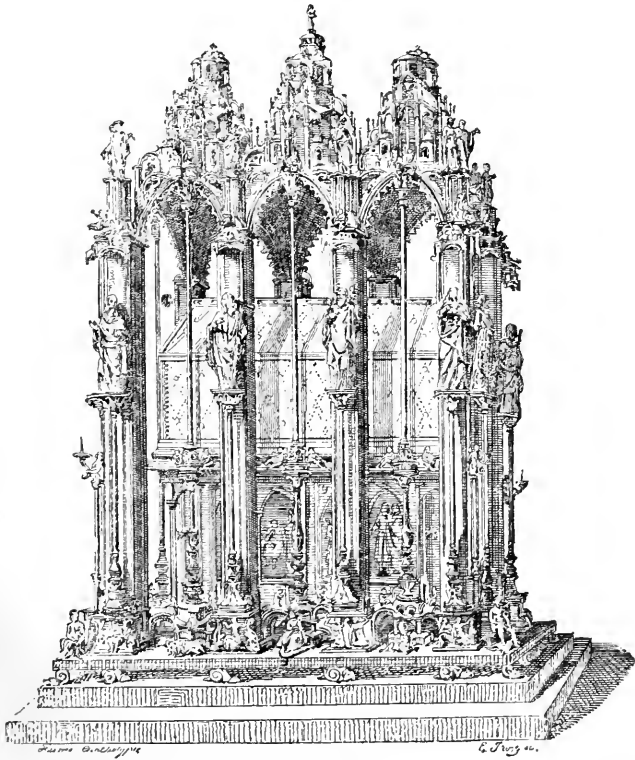
the streets and houses of Nuremberg are enriched with many beautiful reliefs by this great master, in some of



Relief. By Adam Kraft. From the door of the Public Scales, Nuremberg. Fig. 81.

which there is an amusing touch of humour. Our

illustration (Fig. 81) is one of the latter class, and is taken from above the doorway of the Public Scales of Nuremberg.



Bronze Shrine of St. Sebald. Nuremberg. By Peter Vischer. Fig. 82.

At Nuremberg alone was the art of bronze casting practised to any extent in Germany in the Renaissance

period; and the only great master in this branch of statuary was Peter Vischer (died 1529). His principal work is the tomb of St. Sebald at Nuremberg (Fig. 82)—a cast of which is in the South Kensington Museum. This tomb contains a great number of figures of saints, apostles, and angels, amongst which the artist has introduced his own portrait. Some of the scenes are marvellous representations of miracles,—a few bold touches suffice to tell the tale; for example, we see St. Sebald warming himself at a fire of icicles, and almost fancy we can feel the chilling breath of the white flames. The canopy of the monument combines the rich decoration of the Romanesque with the pointed arches of the Gothic style.

The only marble work of importance of the German Renaissance period is the monument of Frederick III., in the cathedral of St. Stephen at Vienna.

#### X.—SCULPTURE IN THE SEVENTEENTH, EIGHTEENTH, AND BEGINNING OF THE NINETEENTH CENTURIES.

AS we have seen, Italian sculpture rapidly declined from the time of Michael Angelo. At the beginning of the seventeenth century a new school arose, founded by Bernini (1598-1680), who has been proudly called the second Michael Angelo. The faults to which we alluded in speaking of the Italian artists of the decadence were shared by this master, whose works have been too

much vaunted. In them, and in those of his followers, everything is sacrificed to effect; and, as in the graceful productions of the successors of Pheidias, difficulties were courted for the sake of displaying skill in overcoming them. Bernini's famous group of Apollo and Daphne, in the Villa Borghese, executed when he was only eighteen years old, is a marvel of dexterous execution,—but that is all. In his Rape of Proserpine—a much later work in the same gallery—we see all the faults of his style exaggerated: truth is sacrificed to theatrical passion; whilst the greatest ignorance of anatomy and of the true limits of sculpture is manifested. His Pietà, in the basilica of San Giovanni Laterano, at Rome—a cast of which is in the Crystal Palace—is one of the best examples of his style.

Italian sculpture did not again attain to the position of a great art until the time of Antonio Canova (1747-1822), the contemporary of the great Englishman Flaxman,—whose works stand out in striking contrast to those of his predecessors.

Canova was born of peasant parents at Possagno, near Venice, and is said to have revealed his vocation by a model of a cow in butter for the table of Count Faliero, who sent him to the Academy of Venice. In a few years he gained the first prize for sculpture, and was sent to Rome in 1774, with a pension of 300 ducats. In 1802 he visited Paris, and in 1815 he travelled through France on a mission from the pope, and came to England, where he executed several fine works, and

confirmed the opinion of Flaxman and others as to the great value of the Elgin marbles. On his return to Italy he became a convert to the advanced religious views of the day, and spent much time and money on the erection and decoration of a church in his native village. He also executed a colossal statue of Religion for St Peter's at Rome, but the cardinals objected to its being placed there, and the sculptor in high wrath left the Papal States for Venice, where he died in 1822.

Canova's works were remarkable for the purity and beauty of the figures, the simplicity of the composition, and the finished execution of every detail. To him and to Flaxman—full details of whose life and works will be given in a future chapter—is due the honour of raising the public taste, and teaching it what to admire. No other sculptors of the day so fully entered into the spirit of antique art, or better realized the beauty of the simplicity and truth to nature of the best artists of the Renaissance.

It is impossible to enumerate Canova's numerous works. Casts of many of them may be studied at the Crystal Palace: amongst others, of the Three Graces, in the possession of the Duke of Bedford; the Endymion, in the possession of the Duke of Devonshire; the statue of Paris, at Munich; Venus leaving the Bath, in the Pitti Palace; Hebe, one of Canova's most beautiful works, in the possession of the Albizzi family of Venice; Psyche, in the possession of Mr. Blundell, another favourite work; Mars, and Venus, in Buck-



ingham Palace; the Magdalene, one of Canova's most admired works, full of pathetic beauty, the property of Count Sommariva; the famous Perseus, Conqueror of the Gorgon, in the Vatican; the head of the colossal statue of Pope Clement XIII. in St. Peter's, Rome, an extremely good portrait, finely executed; and lastly, the Sleeping Lion from the tomb of the same pope, considered the grandest work ever produced by Canova.

Of the groups, etc., of which we have no casts, we must name the Dædalus and Icarus at Venice, one of Canova's earliest works; the tomb of Maria Christina of Austria, at Vienna, a very beautiful composition, in which the figures are admirably grouped: the Theseus, Conqueror of the Minotaur, in the Volks-garten at Vienna, in which the most thorough knowledge of anatomy is displayed, and strength in action admirably rendered; and the Zephyrus carrying away Psyche, in the Louvre. Several of his best works are to be seen at Chatsworth, the seat of the dukes of Devonshire.

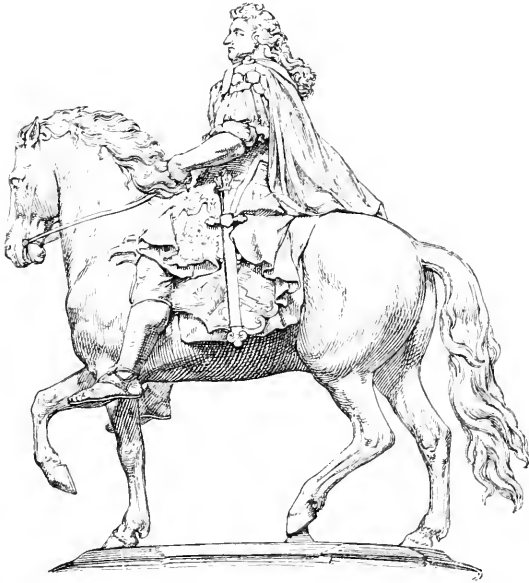
Of Canova's pupils and followers we shall presently speak; we must first turn to France, where we find a remarkable artist rising into notice in the middle of the seventeenth century. We allude to Pierre Puget (1622-1694). Puget, who was a proficient alike in architecture, painting, and sculpture, has been called the Rubens of sculpture, and the French Michael Angelo. Unfortunately, however, his education was deficient, and his works, though full of power and promise, are

wanting in refinement and finish. As instances of this we may name the groups of Milo of Crotona and the Lion, a cast of which is in the Crystal Palace; Perseus delivering Andromeda, and the Hercules in Repose, —all in the Louvre. In the first-named, the agony of the victim in the claws of the lion is almost too vividly expressed; and although the action of the muscles is admirably rendered, the effect of the whole is too painfully real.

Other celebrated French sculptors of the sixteenth and seventeenth centuries were Antoine Coysevox (1640-1720), author of the Mausoleum of Cardinal Mazarin in the Louvre; François Girardon (1630-1715), author of the colossal groups of Pluto carrying away Proserpine and Apollo coming down to Thetis, in the gardens of Versailles; Nicolas and Guillaume Coustou,—Nicolas (1658-1735), author of the group of the Junction of the Seine and Marne, in the Garden of the Tuileries, and Guillaume (1678-1746), author of the famous Ecuysers or Chevaux de Marly in the Champs Elysées, Paris; Edmé Bouchardon, author of a charming group of Psyche and Cupid in the Louvre, and fine statues of Christ, Mary, and the Apostles, in the church of St. Sulpice, Paris, etc.; Jean Antoine Houdon (1741-1828), author of the Flayed Man in the Louvre, so well known in schools of art, the statue of St. Bruno in the Certosa at Rome, and the portrait statues of Rousseau in the Louvre, of Molière in the Théâtre Français, Paris, and of Washington at Philadelphia, in

which the ideal and real are well combined ; and Barye (1795), author of the Lion devouring a Boar, in the Tuileries Gardens, etc., justly famous for his rendering of animals.

In the seventeenth century a marked decline took



Equestrian Statue of the Elector of Saxony. By Schüler. Fig. 83.

place in the sculpture of Germany. The Thirty Years' War, which lasted from 1618 to 1648, checked all artistic effort ; and it was not until the close of the century that any great German master arose, although several fine monuments—such as those of the Emperor

Maximilian at Innspruck, and the Elector Moritz at Freiburg—were erected by Dutch artists. Andreas Schluter (1662-1714) was the first to give to Berlin the artistic position it still occupies. His principal work is the bronze equestrian statue of the great Elector of Saxony at Berlin (Fig. 83), justly considered a masterpiece of art.

At the beginning of the eighteenth century arose Georg Raphael Donner (1692-1741), a master famous for his true sense of the beautiful, and power of conception. His principal works are the leaden figures of Providence, and the Four Chief Rivers of Austria, on the fountain in the new market-place of Vienna.

In the seventeenth century Alonzo Cano of Granada gained considerable celebrity by his beautiful altar for the Church of Lebrija, which he designed and erected himself. It is considered one of the finest existing works of the kind: the Virgin holding the Infant Jesus, in the centre of the reredos, is especially well executed.

## XI.—SCULPTURE IN THE NINETEENTH CENTURY.

THE influence of Canova was felt throughout the length and breadth of Europe. He and Flaxman revived the art of sculpture at the time of its deepest humiliation; and their lessons, combined with the liberal encouragement they were ever ready to give to true genius, had most important results. Foremost amongst the immediate followers of Canova we must name the

Dane, Thorwaldsen (1770-1844), who produced many beautiful statues and bas-reliefs. His talent received early recognition from Canova, who was at the zenith of his reputation when Thorwaldsen came to Rome an unknown man. Thorwaldsen's first work of importance was a statue of Jason, which excited universal admiration. He appears to have had a special predilection for mythological subjects, as is proved by his groups of Achilles and Briseis, Ganymede carried away by the Eagle, etc.; but that he was also able to do justice to the ideals of Christianity, is seen in his great works in the cathedral of Copenhagen,—Christ and the Twelve Apostles, St. John preaching in the Wilderness, The Procession to Golgotha, etc. The series of bas-reliefs representing the Triumphal Entrance of Alexander into Babylon, in the villa of Count Sommariva on the Lake of Como, repeated for the Christianburg Palace at Copenhagen, is considered one of his finest works, in which he combined the severe simplicity and strict beauty of form of the Greek style with an easy grace of execution peculiarly his own. Many critics indeed consider that in these particulars he excelled Canova. Casts of the frieze noticed above are to be studied in the South Kensington Museum and the Crystal Palace; the latter collection also contains good reproductions of many of his minor works. Of his monuments, we must mention that at Lucerne (1821), with the famous Dying Lion, the symbol of fidelity in death; the bronze equestrian statue of

Maximilian I. at Munich, and the Schiller monument at Stuttgart.

Dannecker (1758-1844), another great sculptor of the present century, excelled in portrait-statues, and was also very successful in his treatment of female figures. His busts of Schiller, Lavater, Glück, and Kings Frederick and William of Wurtemberg are very valuable likenesses; and of his groups, Ariadne on the Panther, at Frankfort, copies of which abound everywhere, is the most famous. Towards the close of his life he produced many fine ideal statues, of which his Christ, John the Baptist, and Faith, are considered the best.

Gottfried Schadow (1764-1850), of Berlin, was one of the first to return to the realistic style which prevailed in the best period of the Renaissance. His monuments of Count von der Mark, in the Dorotheenkirche, at Berlin, and his statue of Frederick the Great, at Stettin, are among his best works.

One of Schadow's greatest followers was Christian Rauch, also of Berlin (1774-1857), who founded an important school. He adopted the realistic style combined with the antique, in the manner of the best masters of the Renaissance. In his portrait-statues the happy working of this double influence is especially noticeable; we have a faithful but idealised likeness, in which all the best characteristics of the subject are brought out. His statues of Bülow and Scharnhorst, of Luther, Albert Dürer, Schiller, Goethe, Schleiermacher, Queen Louisa, etc., in various towns of

Germany, are instances of this ; and numerous monuments attest his skill in more complicated works. The greatest of these is without doubt that of Frederick the Great in Berlin, a small model of which, with casts from several of the bas-reliefs of the pedestal, is in the Crystal Palace, where may also be studied casts of several important works by the same great master.

Another famous master of the Berlin school is Friedrich Drake, born in 1805. His principal works are a Madonna with her Infant Son, belonging to the Empress of Russia ; the eight colossal allegorical figures of the provinces of Prussia, in the Royal Palace of Berlin ; the marble group on the Palace bridge at Berlin, of a Warrior crowned by Victory, considered one of the masterpieces of Prussian sculpture ; the monument to Frederick William III., in the Thiergarten at Berlin, the reliefs of which are powerfully conceived ; and above all, the statues of Schinkel, the Humboldts, Rauch, Möser, and other celebrities, all alike full of nervous life and energy.

Ernest Rietschel, of Dresden (1804-1861), was a sculptor of great power, who closely followed the example of Rauch. He was remarkable for his vivid imagination and refined feeling for beauty. He studied sculpture under Rauch at Munich. His best works are his double monument to Schiller and Goethe at Weimar ; his statue of Lessing at Brunswick, in which the influence of his great master may be distinctly traced ; his Pietà at Sans Souci—a cast of which is in the Crystal Palace—

in which ideal beauty and pathetic feeling are combined; his sculptures for the pediments of the Opera-house at Berlin, the Theatre and Museum of Munich, etc.

A. Kiss (1802-1865) made a world-wide reputation by his Amazon on Horseback attacked by a Lion, in front of the Museum of Berlin; and W. Wolff must be mentioned as a famous sculptor of animals.

Ernst Hähnel has produced many fine statues and architectural sculptures; of which his monument of Beethoven at Bonn, the statue of Charles IV. at Prague, and the friezes of Semper's Theatre at Dresden, are perhaps the best. A cast of part of one of the friezes is in the Crystal Palace.

Ludwig Schwanthaler (1802-1848) was a sculptor of great original power, who treated the worn-out subjects of Greek mythology and of Christian legend in a fresh and truly poetical spirit. He imbued everything he undertook with something of his own energy, but he was unfortunately careless about finished execution, and his works have all a certain appearance of incompleteness. His principal productions are the sculptures of the pediments of the Walhalla, Munich; a colossal ideal figure of Bavaria—a cast of which is in the Crystal Palace; and the statues of Tilly and Wrede in the Generals' Hall, Munich. In all of these we see the influence of the Romantic school of literature, which was of considerable importance in Germany in the early part of the present century.

Of late years German mediæval wood-carving has



been successfully revived by Joseph Knabl, who has executed a very fine altar in the Frauenkirche, Munich.

Towards the close of the 18th century a new impulse was given to sculpture in France by Chaudet (1765-1810), who followed the classical style, and produced several fine works, such as his group of the Shepherd Phorbas carrying away the young *Œdipus*, etc. His principal followers were Joseph Bosio (1769-1845), who executed the reliefs for the famous Vendôme Column, and designed the quadriga of the Triumphal Arch of the Place Carrousel; Pierre Cortot (1787-1843), author of the group of Marie Antoinette supported by Religion, in the "Chapelle Expiatoire," Paris, of the group in the pediment of the Palais de Justice, and the reliefs on the Arc de l'Etoile, representing Napoleon crowned by Victory, etc. Pradier (1790-1852) of Geneva was especially successful in the treatment of the female figure, as we see in his *Phryne*, exhibited in the Great Exhibition of 1851, and his *Psyche*, *Atalanta*, and *Niobe* group in the Louvre, etc. His power of representing force as well as beauty is illustrated by his *Chained Prometheus*. Among the few who have been able, whilst retaining the correctness of the classical style, to combine it with boldness and freedom of execution, Rude (1785-1855) is one of the foremost. His bronze *Mercury*, in the Louvre, is full of energy and spirit, as are also his *Young Fisherman* playing with a *Tortoise*, in the same gallery,

and the group in high relief of the Arc de Triomphe de l'Etoile, known as the Marseillaise, or the Departure. Another great master of the same school is F. Duret (1804), author of the Young Neapolitan Dancer, and the Neapolitan Improvisatore, both in the Louvre—of which casts are in the Crystal Palace,—etc.

Our limits forbid us to do more than name Jouffroy, Charles Simart, Foyatier (author of the celebrated Spartacus of the Tuileries), Otton, and Cavelier, who have all produced fine ideal works of sculpture in the last few years.

As an upholder of the realistic style when most of his contemporaries had abandoned it, we must name the gifted Pierre Jean David of Angers (1795-1856), author of the fine groups of the pediment of the Pantheon of Paris, which offers a remarkable contrast to the French sculpture of his day. General Buonaparte and the stern heroes of the Republic are represented in a natural and lifelike manner on either side of a solemn ideal figure of their native land. David was especially successful with portrait-statues; the most famous are perhaps those of Philopœmen in the Tuileries, of Condé at Versailles, of Corneille at Rouen, and of La Fayette at Washington.

A. L. Barye (1795), who revived the art of bronze casting from a single mould in the early part of this century, is especially skilful in rendering animals. The gardens and museums of Paris contain many fine groups by him.

At the last Paris Exhibition (1867) MM. Guillaume, Perraux, Carpeaux, Crauk, Falguière, Gumery, Aimé, Millet, Thomas, Paul Dubois, etc., exhibited fine works, the chief characteristics of which were freedom from all the old traditions and daring originality, often verging on extravagance. MM. Schlesinger, Cuvier, and Gruyère were amongst the few French contributors to the London Exhibition of 1871.

In the year 1873 two great sculptors passed away : Amédée Durand, author of the figure of Religion on the tomb of the Duke d'Enghien, at Vincennes, etc., and John Petter Molin, a native of Sweden, well known for his powerful group of *The Grapplers*, exhibited at the International Exhibition of 1862.

Next to French sculptors of the present day rank those of Italy : Vela's *Dying Napoleon*, and Pietro Magni's *Reading Girl*, are still fresh in the memory of all who were fortunate enough to see them at the Paris and Florentine Exhibitions. The school founded by Tenerani (1798-1869), and that of Bartolini, have produced many able sculptors. Amongst the Italians who contributed to the London Exhibition of 1871 we must name Finelli, Caroni, Salvini, Tantardini, Amici, Barzaghi, Fantacchiotti, Chelli, Fontana, Lazzarini, and Torelli, whose statuary is all notable for the thorough knowledge displayed of form, or, as it is technically called, "drawing," and for skilful execution, though it rarely rises to the highest rank in conception.

The chief living Belgian sculptors are Messrs. Geefs, De Leemans, Fraikin, Van Oemberg, Rompaux, Du Cagu, and Sopers.

The Roman school founded by Canova and Thorwaldsen produced many sculptors of different nationalities, of whom our own countryman Gibson (lately deceased), the Germans Wagner and Steinhauser, and the Dutchman Kessel, are amongst the chief. We must also mention a female sculptor who died a short time ago : Maria, Duchess of Wurtemberg, *née* Princess of Orleans, who executed the group of a Peri bringing the Tears of a True Penitent to the Throne of Grace, which now adorns her grave ; and Messrs. Voss, Junck, Jerichau of Copenhagen, Van Denbosch, and Boehm, all of whom contributed to the Exhibition of 1871.

Of the future of Continental sculpture it is difficult to predicate anything with certainty. Modern sculptors have to contend with difficulties unknown to the ancients. Greek sculpture appealed at every turn to religious associations : it spoke in a language intelligible to all ; whereas in our own day the subjects traditionally considered the most suitable for representation in sculpture are incomprehensible to any but the educated few, and even those few can only enter into the spirit of symbolic or mythological art with something of an effort. A wide field lies open for a true artist who will throw aside convention and treat the subjects of the present day nobly and honestly ; but modern costume presents great obstacles to success in such an effort. Still the podium

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round the Albert Memorial may be pointed to as a triumphant answer to those who plead that such obstacles are insuperable.

## XII.—BRITISH SCULPTURE.

Two heads of bronze statues—a Minerva and a Diana—found at Bath, are among the very few known examples of British sculpture in the round, in the Roman period. A cast of the head of Diana is in Sir John Soane's Museum. The few Roman altars and sepulchral tablets found in Britain, carved in native stone, are very rough, and only of value for their great antiquity.

Amongst the earliest sculptures of Great Britain must be mentioned the strangely carved stones which abound in the Isle of Man, Wales, Ireland, and Scotland. They date from the first centuries of Christianity, and on some of them pagan and Christian symbols are combined. The most interesting specimens are in Strathmore; on some of those of a comparatively late date, centaurs, lions, leopards, deer, and other animals, with processions of men and oxen, etc., are carved in a spirited style, and afford valuable information on the manners and costumes of the period of their erection.

But few specimens of Anglo-Saxon sculpture have been preserved. The shrine of St. Amphibalus, lately found at St. Alban's Abbey, is among the most re-

The chief living Belgian sculptors are Messrs. Geefs, remarkable. It is finely conceived, and very beautifully carved.

No sepulchral statue has been found in England older than the time of William the Conqueror; two nearly destroyed effigies, in the cloisters of Westminster Abbey—one of Vitalis (died 1087), the other of Crispinus (died 1117)—and those of St. Oswald (of uncertain date) and Bishop Wolstan (about the end of the eleventh century), in Worcester Cathedral, are among the earliest existing relics of English monumental art.

English sculpture, properly so-called, may be divided into two distinct periods: the mediæval, dating from the early part of the thirteenth century to the Reformation; and the modern, dating from the close of the eighteenth century.

It was at the end of the Crusades, when acquaintance had been made with the masterpieces of Continental art, that English architects were first fired with the ambition of adorning their buildings with sculptured foliage and figures. In the thirteenth century, when Gothic architecture was at the zenith of its beauty in England, many of our finest cathedrals were built or improved, and our best mediæval architectural and monumental sculpture was produced. From this period dates Wells Cathedral, the noble sculptures of the west front of which have already been described (p. 133)—casts of many of them are in the Crystal Palace. In judging of the execution

they were produced at a time when no school of sculpture existed, and before the laws of optics, perspective, or anatomy had been discovered,—so that the artist had nothing to trust to but his own powers of observation. Wells Cathedral was finished at the time when Nicolo Pisano was reviving the art of sculpture in Italy, before the completion of the cathedrals of Chartres, Amiens, Beauvais, etc., and has, therefore, the merit of being the very earliest specimen of religious sculpture with a consecutive design.

The earliest specimens of English metal statuary are the recumbent effigies of Henry III. and of Eleanor, wife of Edward I., on their respective tombs in Westminster Abbey—casts of which are in the Crystal Palace. They are from the hand of a certain William Torel. The figure of Eleanor is very beautiful, and full of simple dignity. Other specimens of William Torel's work may be studied in the series of monumental figures in the South Kensington Museum. He died in 1300.

The sculptures of Lincoln Cathedral, of a somewhat later date than those of Wells, are thought to mark a considerable advance in the art of sculpture. They are, unfortunately, much injured. Casts of some of the best preserved portions may be studied in the Crystal Palace.

When the Decorated style of architecture prevailed in England, statues were introduced in buildings wherever it was possible. In a window in Dorchester Church

near Oxford, for instance, there are twenty-eight small figures of our Saviour's ancestors; and the keystones of the Lady Chapel in Norwich Cathedral are all beautifully carved with high-relief scenes from the life of the Virgin. Some of the finest sepulchral monuments of England date from this period; that of Aymer de Valence in Westminster Abbey, and that of the Black Prince in Canterbury Cathedral—casts of which are in the Crystal Palace—are amongst the best.

No works of English mediæval sculpture excel those remaining in the Chapter House of Westminster Abbey. The small figures carved in the jambs of the entrance doorway, and the statues above the same door, are remarkable,—the former for spirit and the latter for beauty and grace; whilst each is perfectly well suited to its position in the architecture.

Three works have been selected by Flaxman as illustrative of the state of the art of English sculpture in the reign of Edward IV. : the sculptures of the door of All Souls' College, Oxford; those of the arch in Westminster Abbey which passes from the back of Henry V.'s tomb over the steps of Henry VII.'s Chapel; and the monument to the Earl of Warwick, in St. Mary's Church, Warwick—a cast of which is in the Crystal Palace. The name of Ansten is mentioned in connection with the last-named work, which Flaxman considers in no respect inferior to the productions of his Italian contemporaries. The greatest works of English sculpture produced during the reign of Henry VII. were



the statues in the Lady Chapel of Westminster, the original number of which is said to have been 3,000 : very few now remain, but those few suffice to give a high idea of the talent and fertility of invention of the artists employed.

In the reign of Henry VIII., when the iconoclastic spirit of the Reformation prevailed, many of the finest works of English sculpture were destroyed; but before his death, the arrival of the Italian Torregiano, the contemporary of Michael Angelo, gave a new and a different impulse to the art; and to him we owe the sculptures of the tomb of Henry VII., which, though superior in execution and accuracy of a portion to those of the chapel itself, are certainly inferior to them in vigour and truth to life. No English sculptor of eminence arose, after the storm of the Reformation, before the Restoration, although a few isolated works were produced which prove that the artist spirit of England was not dead but sleeping, and with a little encouragement would have revived. The tomb of Sir Francis de Vere, in Westminster Abbey—a cast of which is in the South Kensington Museum,—the figures on the monument of Sir George Hollis, also in the Abbey, by Nicholas Stone, a sculptor who would have become famous under more favourable circumstances, are proofs of the latent power which might have been trained to excellence. The bronze equestrian statue of Charles I., now at Charing Cross, is by a foreigner named Hubert le Sœur, a pupil of Giovanni di Bologna. The effigy of

Cecil Lord Burghley, on his tomb at Stamford, may be taken as a good specimen of the monumental sculpture of the Elizabethian period—stiff and quaint to a degree, but often, as in this instance, showing great mastery over portraiture.

We now come to the men who laid the foundations of our present school of sculpture. Of these the earliest was Grinling Gibbons, a sculptor of considerable merit of the reign of Charles II., who especially excelled in wood-carving. Fine specimens of his work are preserved in Windsor Castle, at Burleigh, Chatsworth, Petworth, and other residences of the nobility, and in the Choir, Library, and other parts of St. Paul's Cathedral.

Contemporary with Gibbons was Caius Gabriel Cibber, a Dane, author of the bas-reliefs on the Monument at London Bridge, and two fine allegorical figures of Frenzy and Melancholy in the entrance-hall of the Bethlehem Hospital for Lunatics, which are truly terrible embodiments of a poetical conception of the fearful malady of madness.

Few works of any importance were produced in England during the reigns of James II., William and Mary, Anne, and George I. John Bushnell executed the statues at Temple Bar, and Francis Bird the monuments to Dr. Bushby and others in Westminster Abbey, and the figures in the pediment of St. Paul's; but they are none of them worthy of special notice.

In the reign of George II., however, great activity was displayed by three foreigners who had settled in

London: Roubiliac, a Frenchman, and Scheemakers and Ruysbrack, natives of Holland. Roubiliac was by far the greatest artist of the three. He studied under Bernini, and appears in many respects to have excelled his master. His masterpiece is the statue of Sir Isaac Newton with the prism in his hand, in the library of Cambridge, which is remarkable for life and vigour, but more so for a nobility of pose and dignity of bearing rarely equalled by the best works of a better age.

Another famous work is Eloquence, one of the figures in the monument of John, Duke of Argyle, at Westminster Abbey. The Nightingale monument in the same place has been much admired; its idea is in keeping with the conceits of the time. The design is Death kept away by a human arm; and the execution of the skeleton and of the drapery in which it is wrapped are very fine. Roubiliac's title to one of the highest positions among the sculptors of Britain is gained in spite of such works as this *tour de force* just alluded to. His modelling of head and hands, his perfect mastery over his material, and his power of throwing life into all that he touched, are his great characteristics. In no works can these qualities be better traced than in his statue of Shakespeare, now in the vestibule of the British Museum—a cast of which is in the Crystal Palace.

Ruysbrack's and Scheemaker's principal works include busts, statues, and monumental figures, but hardly call for detailed description.

Somewhat later than this famous trio, an Englishman of the name of Wilton acquired considerable celebrity by his monument to General Wolfe and many similar works, in which he displayed much skill and talent, but ignorance of the true limits of his art. The monument to General Wolfe, for instance, is crowded with figures and symbols mixed together in hopeless confusion.

Thomas Banks, whose works were all executed in the reign of George III., was the first Englishman who really succeeded at all with ideal or poetical sculpture. He was far in advance of his age, and had he lived later, would perhaps have taken rank amongst the master spirits of Europe. His models exhibited on the foundation of the Royal Academy, attracted the notice of Sir Joshua Reynolds. One of his first groups—a bas-relief of Caractacus and his Family in the Presence of Claudius—is now at Stow. In this, and in his Psyche seizing the Golden Flame, and Love catching a Butterfly, all alike remarkable for symmetry of form and correctness of outline, Banks displayed intimate knowledge of the antique, and appreciation of the true excellence of Greek statuary; but he met with no encouragement in England, and accepted an invitation to Russia, where he remained for two years. On his return home he produced a figure of Achilles, considered one of the finest heroic statues of modern times, which established his fame and brought him full employment. Unfortunately, his commissions were confined to sepul-

chral monuments, in which even he did not escape the prevailing error of his time of striving to combine allegory and portraiture, and to introduce a greater variety of subject than is admissible in statuary.

Nollekens, a contemporary of Banks, although inferior to him in every other respect, excelled him in portrait-statues and busts, for which there was an extraordinary demand ; and John Bacon must be named as an industrious worker of the same time, who supplied the Court with the porcelain shepherds and shepherdesses so much admired in his day, and executed several fine portrait-statues, of which those of John Howard and Dr. Johnson, in St. Paul's Cathedral, are considered the best. The original model for the latter is in the Crystal Palace.

None of these men—except, perhaps, Banks—are, however, worthy to rank with Flaxman, the restorer of English classical sculpture, who excelled even Canova in the boldness of his conceptions and the beauty of his execution. John Flaxman was the son of a modeller and dealer in plaster figures. He was born at York, July 6th, 1755. He commenced studying at the Royal Academy when only fifteen, but never received regular lessons from any master. In 1782 he married Miss Denham, a lady whose genuine love of art was of the greatest service to him. In 1787 Flaxman went to Italy, and soon after his return to England, in 1797, he was elected an associate of the Royal Academy. In 1800 he became an Academician, in 1810 was appointed

Professor of Sculpture to the Academy, and from that time till his death in 1826 his labours in every branch of his art were unceasing. Flaxman has justly been called the author of modern high-relief: even Ghiberti's and Canova's reliefs were too much like raised paintings; but the English master fully recognized the true limits of his art. The study of the relics of antiquity discovered in Italy at the beginning of the present century brought the contrast between the severe simplicity of Greek reliefs and the affected mannerism of those of his predecessors vividly before him. He was also one of the first to appreciate at their true value the sculptures of Wells, Lincoln, and other cathedrals; and his Lectures on Sculpture are still the best in the English language. Of his sculptures, the bas-relief monument to Collins at Chichester, the monument to Lord Mansfield, and that of the Barings, in Micheldean Church, Hampshire, a group of the Archangel Michael vanquishing Satan, a figure of Psyche, one of Apollo, statues of Raphael, Michael Angelo, Sir Joshua Reynolds, William Pitt, etc., etc., and his model of the shield of Achilles, are among the most original and valuable. The last-named, taken from the description of the shield of Achilles in the 18th book of the Iliad (by some supposed to have been a real shield, by others an ideal founded on various pieces of antique work combined into one united whole by the genius of the poet), is universally allowed to be a magnificent work of art, full of poetic feeling and imagination. Flaxman was scarcely less famous for his

designs of various kinds than for his sculptures ; a fine collection of both are preserved in the Hall of the University College, London. He supplied Wedgwood—the restorer of English porcelain to the rank of an art—with many groups, medallions, and bas-reliefs.

A foreigner named Rossi, who was at work in England during the time of Flaxman, sculptured the monument to Lord Cornwallis in St. Paul's Cathedral, and other fine works of a similar class.

Sir Richard Westmacott (1799-1856) was a sculptor of great eminence who studied under Canova at about the same time as Gibson. He succeeded Flaxman as Professor of Sculpture at the Royal Academy in 1827. The works by which he is best known are his monumental statues, such as those of Pitt, Perceval, Fox, etc., in Westminster Abbey, and of Sir Ralph Abercrombie and Lord Collingwood in St. Paul's Cathedral. The sculptures of the pediment of the British Museum, the equestrian statue of George III. at Windsor, that of Fox in Bloomsbury Square, of Canning in Palace Yard, and the Duke of York on the York column, are by the same artist. The fame of Sir Richard Westmacott rests principally on his having broken through the fatal habit so long prevalent in England of combining allegory with portraiture in monumental art. In the monument to Sir Ralph Abercrombie, for example, the dying hero is supported by a Highlander instead of a symbolic figure. All Sir Richard's works display good taste and finished execution.

Sir Francis Chantrey (1788-1841) was eminently successful in historical and portrait statuary. His works present a striking contrast to those of Flaxman, and resemble in many respects those of Nollekens, to whom Sir Francis is said to have been indebted for assistance and encouragement at the beginning of his career.

The group of the Sleeping Children in Lichfield Cathedral (1818) is considered Chantrey's finest composition. Marble and bronze portraits of Pitt, Canning, George Washington, and Bishop Heber, are among his well-known works.

Wyatt (1795-1850) was an industrious sculptor who worked principally at Rome, where he died and is buried. His Penelope at Windsor Castle, executed for the Queen when on a visit to England—a cast of which is in the Crystal Palace—and his Nymph taking a Thorn from the Foot of her Hound, also in the possession of Her Majesty, are among his finest works.

Baron Marochetti (1805-1867) was an Italian sculptor of merit who settled in England early in his career. His colossal figure of Richard Cœur de Lion, at the entrance of the Crystal Palace, is one of his best works in England. His equestrian statue of Emanuel Philibert, at Turin, the tomb of Bellini in the cemetery of Père la Chaise, the grand altar of the Madeleine, Paris, and statues of the Emperor and the Duke of Orleans, are also very fine.

John Thomas (1813-1862), who is chiefly known as superintendent of the masons and carvers employed on



the ornamentation of the New Houses of Parliament, produced some few independent works, of which the marble group of the Queen of the Britons rousing her Subjects to Revenge, the property of Sir M. Peto, is the principal. The name of Thomas gives us an opportunity of referring to that large school of carvers in stone and wood which he helped to form, and in the ranks of which many men of talent and some of genius have appeared. Hardly a church or a mansion has been built since the "Gothic Revival," without more or less architectural carving being introduced; and in important works—such, for example, as the Palace of Westminster—the decorations have included statues, many of them of no small merit. The most eminent artists in this field are men still living—such, for example, as J. B. Philip, Earp, Forsyth, and others. Thomas, although his personal predilections were for Renaissance rather than Gothic, deserves special recognition both for the work he did and that which he set on foot in this branch of art.

Of Samuel Joseph, author of the fine statue of Wilberforce in Westminster Abbey, and that of Wilkie in the National Gallery, little is known.

Musgrave Watson (about 1802-1847) was a sculptor of great promise, author of the seated statue of Flaxman in the London University, of a fine group of Lords Eldon and Stowell, at the University College, Oxford, and of a bas-relief to Dr. Cameron destroyed in the fire at the Chapel Royal, Savoy, in 1864.

William Belmes, who died in 1864, was very successful with portrait-statues : that of Sir Robert Peel in the City, and of George IV. in Dublin, are from his hand.

Patrick Macdowell (1799-1864) was an Irishman of considerable talent, whose Reading Girl, exhibited at the Great Exhibition of 1862, was universally admired.

John Gibson (1791-1866), an English sculptor of great genius, who spent the greater part of his life at Rome, is chiefly famous for his introduction of colour in statuary—his Tinted Venus having excited a hot controversy on the subject of the desirability of colouring sculpture. Gibson studied for three years with Canova, but in many respects he surpassed his master, rising to an ideal purity and grace unexcelled by any other modern master. His first work of importance was a Nymph unfastening her Sandal, followed by a group of Psyche borne by the Zephyrus—a cast of which is in the Crystal Palace—where also many other fine works by him may be studied,—such as Aurora rising from the Waves as Goddess of the Dawn, the Wounded Amazon, the Hunter and his Dog, etc., etc., all full of severe and dignified beauty. Of his portrait-statues, those of Huskisson, Peel, George Stephenson, and Queen Victoria are the best.

On his death Gibson bequeathed a fine collection of his sculptures and models to the British nation, for which a suite of galleries has been constructed above Burlington House, to be opened in the spring of the present year (1874).

Edward Bailey (1788-1867) studied under Flaxman, and acquired much of his great master's manner. He is best known by his group of Eve at the Fountain in the Philosophic Institute of Bristol—a cast of which is in the Crystal Palace,—in which he showed considerable poetic feeling. In his public monuments and architectural sculptures Bailey was not so successful. We may instance his Nelson on the column in Trafalgar Square, and the pediments of Buckingham Palace as proofs of this.

Benjamin Spence, but recently deceased, was an artist of considerable imaginative power. His Highland Mary, Lady of the Lake, Lavinia, Pharaoh's Daughter, and Angel's Whisper, are well known.

Alexander Munro (1827-1871) was a decorative sculptor of talent, and attained to some success as a portrait taker.

Of living English sculptors, whose works we do not propose here to criticise, we must name Messrs. Bell, Foley, Macdowell, Marshall, Weekes, Thornycroft, Lawlor, Theed, Armstead, Noble, Philip, Adams, and Acton.

In the Albert Memorial we have specimens of the best works of several of our greatest living sculptors, and we may fairly point to the high general standard of excellence obtained there as establishing a high position for English sculpture at the present day.

Of the future of sculpture in England it is not easy to speak. Its best chance appears to be in its combination with architecture, the growing recognition of its true limits, and the increasing refinement of the public taste.

Our limits forbid us to devote more than a few lines to the rising school of American sculptors, whose works have been exhibited from time to time at South Kensington and elsewhere. American art sustained a severe loss in the early death of Thomas Crawford, a sculptor of high aspirations and great promise, who had for many years resided at Rome. His chief work was a monument to Washington, in course of erection at Richmond, much resembling in design Rauch's well-known monument to Frederick the Great. Of this important composition the central equestrian figure, with the statues of Jefferson, Lee, and Patrick Henry, had been completed and cast in bronze at Munich at the time of the artist's death. The completion of the work has been entrusted to Randolph Rogers, an American sculptor of considerable eminence. Hiram Powers, who died last year, was well known in the "Old Country"; his Greek Slave was much admired in the Great Exhibition of 1851. His Eve after the Fall, and his portrait-statues of Benjamin Franklin, Webster, Washington, and others are amongst his best works.

Of living American sculptors, whom we shall abstain from criticising, we may name Mr. Storey, Messrs. Fuller, Palmer, Connelly, Hart, and Miss Hosmer.



## PART III.

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### P A I N T I N G .

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INTRODUCTION : MEANS AND METHODS OF PAINTING.

P A I N T I N G is the art of representing on a flat surface, by means of lines and colour, objects as they appear in nature—that is to say, in such a manner that the picture produced shall within certain limits affect the eye in the same way as do the objects themselves. To be able to do this, thorough education of the mind, the eye, and the hand is required. The mind must learn the nature of the objects depicted, the eye how they appear, and the hand how to imitate them. In the first place, the painter must study the laws of form, and learn accurately to represent the bulk and figure of objects of every variety, whether organic or inorganic, at rest or in motion ; secondly, he must acquire a knowledge of that portion of the science of optics which embraces the laws of colour, light, and vision, including *linear perspective*—*i.e.* the effect produced upon the apparent form

and grouping of objects by the position and distance of the observer,—and *aërial perspective*—*i.e.* the effect produced on the brightness and colour of objects by the various differences in the temperature, atmosphere, light, etc. ; thirdly, the painter must master the laws of light and shade, the right treatment of which is a most important element in painting. The term *chiaroscuro*—from two Italian words, signifying light and shadow—has been given to the art of representing light and shadow, together with the effect of light and shadow on colour, and it is, in fact, the expression in painting, drawing, or engraving of the infinite variety of effects of brightness and shade in nature,—the faithful rendering of the sharp contrasts, the subtle combinations and rapid changes which nature exhibits in her ever-varying moods. The greatest masters of *chiaroscuro* were Titian, Rubens, Rembrandt, and Correggio ; and, in our own day, Turner.

Lastly, and perhaps chiefly, the painter must know the laws of colour,—he must train his eye to recognise the most subtle gradations of tint, as well as the most vividly contrasted colours in nature, and learn not only what will be the result of the use of separate colours, but also the infinitely varied effects of harmony or contrast which may be obtained by their combinations. The three *primary* colours are red, yellow, and blue, which are the constituents of white light. Every variety of tint produced is a combination of two or more of these three. The *secondary* colours are mix-

tures of any two of the primary : thus red and yellow produce orange ; yellow and blue, green ; red and blue, violet or indigo, according to the quantities of each ingredient. The *tertiary* colours are those fine shades obtained by mingling two or more of the secondary ones. The *complementary* colour of any given shade or tint is that which will have to be added to it to produce white. The ancients added black, or total absence of light, white, or fulness of light, and half-tints to the three primary colours. *Contrast* of colour is of great importance in heightening the force in a picture of the colours contrasted ; any two of the primary colours are good contrasts to each other. *Harmony* of colour is the preservation of the same character of colouring in the whole of a picture: to retain it, without producing monotony, requires the greatest skill. The greatest colourists were Titian, Giorgione, Correggio, Paul Veronese, Rubens, and Vandyck.

The *tone* of a picture is the general quality of shadow, of light, or of colour prevailing throughout an entire picture. The phrase a "high" or a "low" tone are used to express the difference between a forcible and a subdued rendering of these qualities.

*Composition* is the assembling together the different objects to be represented in the picture in such a manner that they shall combine to produce a harmonious impression on the eye as a whole, and shall each engage a suitable share of attention.

The terms *foreground*, *middle distance*, and *background*

have been given, the first to the portion of a picture nearest to the spectator, the second to that somewhat removed from him, and the third to that farthest from him.

Having thus given a slight outline of the leading principles of the theory of painting, we will briefly enumerate the materials and processes employed in its practice.

In speaking of the materials we must distinguish between those painted on, and those painted with.

For drawing, crayons of different kinds are used ; for painting, a brush to hold the colour.

1. For drawing on paper, parchment, ivory, or other similar substances, pencils, chalks, charcoal, and water colours are used.

2. For painting on wood and canvas, tempera or distemper and oil colours.

3. For painting on wall surfaces, dry colours, tempera, wax colours, and fresco colours.

The so-called lead-pencils employed in drawing do not contain any lead ; but are made of graphite or plumbago, an opaque greyish-black mineral with a metallic lustre, somewhat greasy to the touch, which produces a clear stroke of any thickness required, and is peculiarly suitable for rapid sketching on account of the ease with which it may be effaced.

Black chalk is a bluish or greyish-black mineral, used both for drawing and as a colour in painting ; but it is neither easy to work with nor pleasant to handle, and



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charcoal is preferred to it for all but small sketches. The scarcity of coloured chalks has led to the use of pastel, or chalk mixed with various colours and made into crayons, but it is not very durable, and if pictures in it are washed with gum to preserve them, they lose the soft, warm appearance which is their chief charm.

Charcoal is well suited for sketching the outlines of large works. It produces a broad stroke adhering so slightly to the ground that it may be blown away without leaving a trace. If the ground be washed with lime-water, however, and allowed to dry before the sketch is made, the charcoal will be set. Nearly all large cartoons (*i.e.* designs on strong paper or paste-board of the full size of the work to be executed) of modern times are drawn in charcoal, although Kaulbach, the great German fresco painter, who died very recently, sometimes used chalk. Cartoons drawn in charcoal have played an important part in the history of art ever since Michael Angelo's cartoons for his frescoes were exhibited at Florence in 1504, and some of considerable value have been produced in our own day. In working both with chalks and charcoal, the stump, a bluntly-pointed implement made of leather, is largely used in working the shadows.

In water-colour painting, prepared colours, consisting of colouring matter mixed with honey or gum-arabic, are used. Two courses are open to the artist. He may either merely wash-in a drawing in sepia or Indian ink,

or he may fully colour it. In both processes, however, the shading would be done with a brush. Painting in water colours is carried to greater perfection in England than in any other country.

In drawings of the quality known by the French as *gouache*, opaque colours are thickly spread over the drawing. They look heavy and massive, but present a favourable opportunity for the development of pure effects of colouring. By this method, which is extensively practised at Naples and elsewhere on the Continent, though little known in England, glowing effects of colour can be represented with truth and force.

The modern water-colour artists have many of them now adopted a slightly altered mode of painting, depending largely upon the employment of opaque colours for its effects. This borders closely on oil painting, and seems wanting in the peculiar softness and transparent depth of colour which are the distinctive property of true water colours.

In the middle ages, wood (generally spoken of as panel) was principally employed as the ground for moveable pictures; but, as it was liable to rot, and to destruction by worms, it was supplanted in the sixteenth century by canvas, which is now almost universally preferred.

Before oil painting was adopted, other materials were in use, to which the name of *tempera* or *distemper* colours has been given. A painter's colours are called *pigments*,—those employed by the ancients appear to

have been earths or oxides, mixed with gum or glue instead of oils. Unfortunately, however, colours so obtained are wanting in freshness and soon peel off. They are now only used for scene-painting and staining wall-papers, although the old masters often executed portions of their pictures in distemper, and oiled them afterwards. Towards the close of the middle ages, the Italians discovered that by using albumen, or white of egg, instead of size, as a means of union between the particles of colouring matter, they obtained a better substance for tempera painting and one less liable to be affected by damp than materials to be dissolved in water. Paintings in this medium, however, dry too quickly for any elaborate working-up, and require some kind of varnish to protect them.

*Painting in Oils.*—As early as A.D. 1000, olive-oil was used in painting; but it was not until the fifteenth century that the true method of mixing colours with oil was discovered by the brothers Van Eyck, who quickly attained to a skill in colouring perhaps never surpassed. It was about 1450 that oil painting was introduced into Italy.

The implements required by a painter in oils are charcoal, chalk, or pencils for drawing his sketch; hair-pencils or brushes; a knife to mix, and a palette to hold his colours; an easel on which to rest his canvas, and a rod to steady his hand. His colours are mostly mineral earths and oxides, such as ochres; or organic substances, such as cochineal, mixed with white-lead and worked

up with it and oil into a kind of paste, and subsequently diluted in using with what is technically called a *medium*, consisting generally of a compound of mastic-varnish and boiled linseed-oil, called *magilp*. Large oil paintings are generally executed on canvas stretched on a frame and coated with paint. The colour of the ground-coating varies according to the taste of the artist,—in British schools light grounds are preferred,—and every artist has his own peculiar methods alike of working and mixing his colours.

The ordinary mode of procedure is to sketch the outline on the canvas with charcoal or pencil, and then either the colour which each portion is to exhibit is at once employed and gradually worked-up to a sufficient finish ; or, as is more frequently the case, the entire effect of light and shadow is painted in first in monochrome (one colour), and then the colours are added in a series of transparent coats, technically called *glazes*, the highest lights being last of all indicated in opaque colour.

Oil painting, from the great range and scope which it affords the painter, and the infinite variety of effects he is able to produce by the means at his command, has for long been the favourite manner of almost all artists, and by far the largest number of important paintings which have been executed since the discovery of this method have been carried out in it ; yet there are certain qualities in which water colours, on the one hand, and fresco, on the other, surpass it.

Easel pictures, as they are called (*i.e.* moveable oil paintings of various kinds), occupy a kind of intermediate position between perishable paper drawings and mural paintings. The ancients were acquainted with several modes of painting on wall surfaces, and appear to have discovered at a very remote age that any colouring substance mixed with plaster when wet would remain in it when dry. The term fresco—an Italian word, signifying fresh—has been given to paintings made upon plaster still wet or fresh. In fresco painting a design is first sketched of the full size of the subject to be represented, and a careful study in colour on a small scale. The pigments are generally earths or minerals, as other substances would be injured by the action of time. The ground painted on is the last coating of plaster, which is laid on just before the artist begins his work. He first transfers the exact outlines of his composition to the wet smooth surface by pricking them through transfer-paper with some sharp instrument. The actual painting has to be done very rapidly, and the greatest skill and decision are necessary, as no subsequent alteration can be made. Any portions of plaster unpainted on when the day's work is done are cut away. The process just described is called *fresco buono*, to distinguish it from an inferior kind of mural painting known as *fresco secco*, in which the colours mixed with water are laid on to the dry plaster. Pictures in *fresco secco* are in every respect inferior to those in *fresco buono*. A few years ago great import-

ance was attached to the discovery by Dr. Fuchs of a substance called water-glass (soluble alkaline silicate), which appeared to possess the property of giving brightness and durability to fresco-secco painting. Colours mixed with water-glass are called *stereo-chromatic* (i.e. strong coloured), and many important works were executed in them—Maclise's "Waterloo," and "Trafalgar," in the Palace of Westminster, and Kaulbach's mural paintings of the new Berlin Museum, for instance; but the two former already show signs of decay.

The true fresco is distinguished by a singularly luminous quality of colour; and the best Italian frescoes exhibit a breadth of effect and simplicity of execution which impart to them a dignity unapproached (perhaps unapproachable) in oil. Hardly any specimens exist in this country; but the same qualities of dignity, simplicity, and breadth, though not the same brilliancy, may be seen in Raphael's cartoons in the South Kensington Museum, which so closely resemble fresco painting that they will serve better than any other accessible examples to give the English art-student a fair idea of this mode of painting as practised by the great Italian masters.

Another process employed by the ancients for mural painting was that called *encaustic*, in which wax melted by heat appears to have been the chief ingredient for fixing and melting the colours.

Mosaic painting is the art of producing designs with small square pieces of stone or glass of various colours

in such a manner as to give the effect of painting. It was largely employed by the ancient Romans for pavements, and by the early Christians for the ornamentation of churches. At the present day it is chiefly an Italian art; but Russian and British artists have of late years produced some successful specimens of mosaic work. The pieces of glass which go to make up the design are technically called *smalts* and *tesseræ*, and are set in cement in the same way as tiles in pavement. The Italians practise two kinds of mosaic work—the Florentine, in which small pieces of stone or shell of their natural colours are used; and the Roman, in which *smalts* of every variety of shade are employed. Many of the greatest paintings of the old masters have been admirably reproduced in the latter kind of mosaic.

Another kind of mosaic work has been lately introduced in the decoration of the South Kensington Museum, in which *Keramic tesseræ* are used.

Painting on porcelain holds a high position as a fine art, and has been carried to great perfection in France and Britain of late years. The processes employed in painting on porcelain, enamelling, and glass-staining, are very similar. The colours used are principally oxides or salts of metals ground down to impalpable dust, and mixed with borax or some fusing substance; the medium used for making them liquid is spike oil, and they are laid on with hair-brushes like oil colours, either on the glazed clay or prepared metal, as the case may be, and fixed by exposure to heat in an enamel kiln.

The subjects which a painter may represent are only limited by his powers of vision. Even the *genre* painter has a vast field of selection open to him, and may either degrade his art by recording trivial events or actions better forgotten, or ennoble it by immortalising scenes which will bring the thoughts and feelings of other times and other classes vividly before the mind of the spectator. A painter may be a landscape, a historical, a portrait, or what is called a *genre*-painter. The term *genre* comprehends all non-historical pictures, especially those in which the figures are smaller than life,—architectural, flower and fruit pieces, and representations of what is called *still life* (*i.e.* dead game, fruit, flowers, etc.),—and in any or all of these branches of his art two courses are open to the artist. He may adopt what is known as the grand or ideal style and attempt to express the highest idea conceivable of natural perfection, or he may choose the realistic or naturalistic style and exhibit things exactly as they are, without alteration or improvement. In landscape painting, the two phases open to the artist are the *epic*, when nature is seen in her highest moods, whether of convulsion or repose; and the *idyllic*, when she appears in her simple every-day beauty. In historical and portrait painting we may perhaps recognise an “ideal” and a “realistic” school. For historical painting the suitable subjects are sacred ones, historical events, or dramatic scenes of stirring interest, in which the noblest human passions are brought into play, and



the sight of which will awake noble emotions in the spectator. The chief masters of the Dutch school, such as Gerard Douw, Cuyp, Metsu, etc., may be taken as representative men who adopted the realistic style: and the three great Italian masters of the golden age of painting—Michael Angelo, Raphael, and Leonardo da Vinci—were the chief apostles of the ideal style. The name of *Eclectics* has been given to those artists who strove to combine the excellencies of both: of these the Caracci family were the most eminent.

We must say one word, before turning to the history of painting, on the symbolic art to which Ruskin has given the name of *Grotesque* (see "Modern Painters," vol. III. chap. viii.), which, rightly used, exercises a wide influence for good. True grotesque art is the representation by symbols, easily intelligible to all, of truths which could not readily be otherwise expressed. All allegorical pictures are in this sense grotesque. Holbein's "Dance of Death," and Albert Dürer's "Melancholy," are fine instances of the power with which symbolic representations may bring great truths and their inevitable consequences vividly before the minds of the multitude. Coarse caricature of every variety may be characterized as false grotesque, totally unworthy of cultivation by any true artist.

## I.—PAINTING IN THE CLASSICAL PERIOD.

1.—*Grecian Painting.*

IT was in Greece that painting first became an independent art : although practised in the East at a very early date, it was there purely accessory to architecture, and occupied only a subordinate position. Although we are unfortunately unable to refer to any existing specimens, it is evident from the accounts of various ancient writers that paintings of great excellence were executed in Greece at a very remote age. In the early Greek vases we are able to recognize the individual character of the painter, as distinct from the sculptor and architect. The most ancient specimens which have come down to us, and which are preserved in the various museums of Europe, display considerable knowledge of the true proportions of the human figure, and of right balance in action and in repose, combined with a genuine feeling for beauty and grace ; but we find no attempt at subtle combinations or gradations of colour, for the practice of the painter was limited to the use of white, red, yellow, and black ; nor are there any such indications of knowledge of chiaroscuro as is displayed in contemporary bas-reliefs,—and, above all, we find no trace of appreciation of lineal or aërial perspective. Nothing, on the other hand, can be more beautiful than the system of ornamentation of early Greek vases, in which different surfaces are admirably contrasted with

each other ; or more spirited or graceful than the figures represented, in spite of their strictly conventional treatment. Different vases in the British Museum furnish us with illustrations of these remarks : the Meidias vase with the subject of the " Rape of the Leucippides," and the Apuleian amphora with the " Frenzy of Lycurgus," may be cited as characteristic examples. The specimens of painting discovered in Pompeii, in which Greek influence is very distinctly traceable, give a high idea of the mural decorations of the ancients ; and authentic descriptions of the works of the Greek masters prove that easel or moveable pictures of great size, representing complicated subjects, were painted for the temples and public buildings of Greece, and were very highly prized. The mural paintings appear to have been executed in fresco, and the moveable pictures in tempera on wood, the process known as " encaustic " not having been in use until the golden age of Greek art.

The earliest artist of whom we are able to give any detailed account is Polygnotus (about 420 B.C.), whose principal paintings were in the celebrated portico at Athens called the Pœcile, and the Lesche, or public hall, at Delphi. In the former he represented the Greek princes assembled in council after the taking of Troy, and in the latter a series of scenes from the wars of Troy, and the visit of Ulysses to Hades. Ancient writers agree in ascribing to Polygnotus great command of colouring, and power of depicting multitudes in a spirited and lifelike manner ; but he does not seem to have

attempted any but profile figures, or to have painted shadows in anything but a purely rudimentary manner ; and in the paintings at Delphi the figures were apparently ranged in zones and groups one above another, with no assistance from either linear or aërial perspective.

The next great name connected with Grecian painting is that of Apollodorus of Athens, who flourished in the fourth century B.C., and was the first to combine correctness of drawing with right distribution of light and shade. Certain of his predecessors — Dionysius of Colophon, for example—attained to some excellence in this respect, but Apollodorus was the first who thoroughly mastered the gradations alike of tints and shadows. He was, however, eclipsed by his pupil Zeuxis of Heraclea, who lived in the latter part of the fourth century B.C. (about 424-400), and was one of the first artists to paint moveable pictures. His distinctive characteristics were grandeur of form and finish of execution : that he also attained to marvellous power of imitation is proved by the various tales which have been preserved of the rivalry between him and his contemporary Parrhasius. It is related, amongst other anecdotes, that Zeuxis painted a bunch of grapes so exactly like the original that on its exhibition the birds came to peck at it ; and Zeuxis having challenged Parrhasius to see what he could do in the same line, the latter produced a picture covered with a fine curtain. "Remove your curtain," exclaimed Zeuxis, "and let us see this masterpiece." The curtain was the picture !

In the time of Alexander, some such transition took place in Greek painting as we shall have occasion to notice in speaking of the Italian painters of the seventeenth century, when imitative dexterity was more highly thought of than inventive power. The chief painters of this period—known as the “period of refinement”—were Pamphilus and his pupils Apelles and Melanthius, Protogenes of Caunus, Nicomachus and Aristides of Thebes, Pausias of Sicyon, Nicias of Athens, Euphranor the Isthmian, and Theon of Samos.

It was, however, in the person of Apelles that Greek painting reached its fullest development. His chief characteristics were his feeling for grace and beauty of form, his skill in portraiture, and the chaste simplicity of his colouring. His masterpieces were his “Venus Anadyomene”—in which the goddess was seen rising from the waves wringing the water from her hair, the falling drops forming a shimmering veil about her figure,—“Calumny,” and a portrait of Alexander the Great.

After the death of Alexander, painting in Greece sensibly declined. The grand style was still cultivated for several centuries; but a marked preference was shown for a realistic manner, and for paintings of a secondary class, such as would now be called *genre* pictures. The most celebrated Greek *genre* painter was Pyreicus, who painted shops and still life of every description. Caricature was also in great favour in this degenerate age.

Although there are no existing remains of Greek mosaics, the art appears to have been known amongst

the Greeks, and to have been employed for pavements and the linings of walls.

From the slight traces which remain of purely decorative Greek painting—on the ceiling of the Propylæa, for instance—it is evident that the Greeks were thoroughly skilled in the true principles of ornamental art. Much discussion has arisen as to the original appearance of this famous ceiling, which is, however, generally believed to have been painted in such a manner as to imitate ornaments in relief. At the Crystal Palace Owen Jones endeavoured to carry out the principles supposed by him to have been in favour amongst the Greeks, and certainly obtained a very beautiful result, although its value as a reproduction has been much questioned. In the same collection an opportunity is afforded of studying coloured and uncoloured Greek architectural sculpture side by side.

## 2.—*Etruscan Painting.*

The enthusiasm with which the Etruscans cultivated the art of painting is manifested in the numerous tomb-paintings which have been discovered in the cemeteries of Tarquinii, Clusium, etc., in which the gradual development from the conventional Egyptian style to the perfected Greek may be traced. In the earlier specimens we see the straight lines, oblong faces, stiff limbs, and parallel folds of drapery, with which we have become familiar in our study of Eastern sculpture; and

in the later, the easy grace of Greek art. The Etruscan language not having yet been fully deciphered, these paintings have a great historical value, representing, as they do, incidents from the daily life of the deceased from the cradle to the grave, including dancing, feasting, racing, wrestling, and, in one instance—in a tomb at Corneto—a death-bed scene. They are mostly sketches vividly coloured, and their generally festive character, especially noticeable in the more modern examples, betrays the conversion of the Etruscans from the gloomy Egyptian creed to the Greek belief in a joyful future for the soul.

The vases and urns found in Etruscan tombs are generally admitted to be of Greek design and workmanship, and do not therefore call for separate notice here.

### 3.—*Roman Painting.*

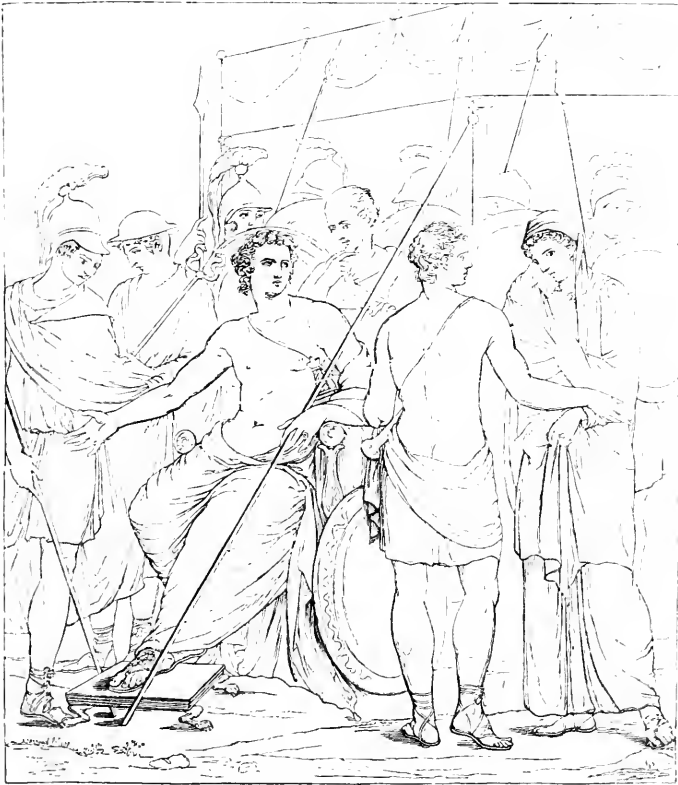
No great national school of painting ever flourished in classic Rome; the works produced were principally by Greek artists, or reproductions of Greek masterpieces. Three periods are to be distinguished in the history of painting in Rome: the Græco-Roman, dating from the conquest of Greece to the time of Augustus; the second, from Augustus to Diocletian; the third, from the birth of Christ to the end of the third century. The pictures found at Pompeii and Herculaneum, and those in the baths of Titus and in the numerous subterranean tombs near Rome, are painted in distemper (or in water colours mixed with egg, gum, or glue),—no true fresco picture

having yet been discovered, although some of the plain walls are coloured in fresco. The best and most important of the mural paintings of Pompeii (supposed to date from the first period of Roman painting) are collected in the museum of Naples, and have many of them been admirably reproduced in the Crystal Palace.

The house known as that of the Tragic Poet (described in Bulwer's "Last Days of Pompeii"), discovered in 1824-6, was especially remarkable for the grace and dignified style of its paintings, most of which represented Homeric subjects: amongst others, the "Marriage of Peleus and Thetis," the "Parting of Achilles and Briseis," which we engrave (Fig. 84), the "Departure of Chryseis," the "Fall of Icarus," etc. The frieze of the *atrium* (*i.e.* court) of the Pompeian Court at the Crystal Palace is copied from a *cubiculum* (*i.e.* a small room opening from the atrium) of this house: it represents a "Battle of the Amazons." The "Sacrifice of Iphigenia," the "Deserted Ariadne," "Leida presenting her First-born Child to her Husband Tyndareus," and other paintings, adorned the less important rooms of this celebrated residence. The mural decorations of the "house of the Dioscuri" are even more remarkable than those enumerated above: the figures of the twin sons of Leida reining-in their horses, on one of the walls, are especially fine; and the groups of "Perseus and Andromeda," and "Medea and her Children," found on the piers of the great central peristyle, are scarcely less beautiful. The "house of the Female Dancer"



must also be mentioned, on account of the elegance and grandeur of its decorative paintings, several of which are



The Parting of Achilles and Briseis. Fig. 84.

copied in the Pompeian Court of the Crystal Palace. The leading peculiarity of all these paintings is the intensity

of their colouring, accounted for by the well-known custom in Italy of darkening rooms in the day-time ; the lower portions of the walls are always painted in the strongest colours, and the upper in white or very faint tints, thus affording a sense of repose to the eye which can be better felt than described. Attempts have lately been made to carry out this principle in the wall-papers of modern residences. The paintings discovered in the Baths of Titus are, however, considered to surpass even those of Pompeii ; they represent scenes from the life of Adonis, and are characterised by severe simplicity and grandeur of composition. These Baths also contain the arabesques from which Raphael took many of his ideas for the decoration of the Vatican ; they are remarkable for imagination, variety and harmony of colouring.

Roman painting, properly so-called, was chiefly portraiture, in which considerable excellence appears to have been obtained. Marcus Ludius was a celebrated portrait-painter and decorator in the time of Augustus, and appears to have combined beauty of composition with truth of character ; but Roman artists never got beyond the simplest effects of light and shade, or the most rudimentary knowledge of perspective.

Very numerous specimens of Roman mosaic work have come down to us. Almost every house in Pompeii or Herculaneum contains mosaic pavements or wall-linings. Of these the mosaic of the so-called " Casa del Fauno " (House of the Faun), found in 1831, and sup-

posed to represent one of Alexander's battles ; and the circular mosaic of the "Lion crowned with Garlands by young Cupids," found in 1828-29, in the "house of the Dioscuri"—are among the most interesting. The former displays thorough command of foreshortening and perspective, and is thought to be a copy of some famous ancient work.

Fine specimens of Roman mosaics have also been excavated in Africa, France, Spain, and England. Those found in London and elsewhere in Great Britain, though inferior in execution, are equal in beauty of composition and power of design to those of any other country. They were probably executed by native Britons under Roman superintendence.

## II.—PAINTING IN THE EARLY CHRISTIAN, BYZANTINE, AND MIDDLE AGES.

### 1. *Early Christian Painting, or the Late Roman School.*

THE first examples of early Christian painting are to be found in the Catacombs, the walls, recesses, and ceilings of which were decorated with simple frescoes. In the first two centuries, owing to the hatred of everything which could recall the old idolatry (see pp. 214, 215), symbols alone were employed, and even these were limited to forms not appropriated to heathen deities. As the power of the Roman Empire declined, and with it its monopoly of art-forms, the love

of art—innate in every native of Greece and Italy—once more asserted its sway ; and in the third and fourth centuries, although still to a certain extent hampered by the dread of reviving idolatry, the early Christians were permitted to adorn the catacombs with something more than formal signs. We now find Christ represented as the “ Good Shepherd,” or as “ Orpheus taming the Beasts with his Lyre,” etc. Our illustration (Fig. 85) affords an example of this second class of fresco, and is taken from the catacombs of St. Calixtus, on the Via Appia, Rome, beneath the church of St. Sebastian. This church also contains one of the first portraits of Christ, supposed to have been executed at a somewhat later date than the mural frescoes, exhibiting as it does a freedom from restraint and a boldness in exact imitation not indulged in until the establishment of Christianity. In the paintings of the Pontian Catacombs on the Via Portuensis, dating from the fifth century, we note a further advance—the portrait of Christ especially differs essentially from the old Greek idea, and is of a purely Christian type. The chief characteristics of early Christian painting as exhibited in the Catacombs are a simple earnestness and majesty, and a grandeur of composition, but little inferior to the frescoes of the best age of the old Empire, combined with what we may call a “ spirituality ” peculiarly their own. The Christian artists had to express their belief in the immortal soul animating even the poorest and most distorted human forms, and it is their spiritual significance which gives importance to

these early paintings, in spite of their technical inferiority to antique and Renaissance works. Photo-



Fresco from the Catacombs of St. Calixtus. Fig. 85.

graphs of many of the Catacomb paintings are now to be seen at the South Kensington Museum.

On the recognition of Christianity as the religion of

the State in the time of Constantine, Christian painting, no longer condemned to a subterranean life, was called upon to decorate the vast basilicas and churches appropriated to the new worship. At first tempera and encaustic colours (see pp. 298, 299, and 302) were exclusively employed, but they were soon supplanted by mosaics. The only existing Christian mosaics attributed to the fourth century are those on the ceiling of S. Constanza, near Rome, which are of a purely decorative character. In the fifth and succeeding centuries attempts were made to produce important historical pictures in mosaics; but the intractability of the material led to a general preference for the simplest subjects. As we advance further and further from the times of persecution, we note an ever-widening difference between the paintings of the catacombs and the church mosaics. This difference is well illustrated by the mosaics on the Triumphal Arch of the church of St. Paul at Rome, dating from the second half of the fifth century, for in them the antique spirit which had unconsciously influenced the artist of the sepulchres is almost extinct: the old Christian symbolism is gone; and, instead of scenes of suffering and death, above which faith rises triumphant, we have representations of the Saviour enthroned in glory, surrounded by the redeemed. The Virgin does not appear to have been represented until the latter part of the fifth century.

In the sixth century were produced the mosaics of SS. Cosmo e Damiano, considered the best in Rome,

and deserving special mention as being amongst the last in which the figure of Christ retains the quiet majesty characteristic of the catacomb portraits, and in which the saints appear in natural groups and attitudes, instead of the stiff parallel rows subsequently adopted.

An unbroken series of illuminated manuscripts have come down to us from early Christian times, many of which give proof of considerable imaginative power and true feeling for all that is best in antique art. To this class belong the Book of Joshua in the Vatican, a parchment-roll more than thirty feet long, dating from the eighth or ninth century, but supposed to be a copy of an early Christian work of the period we have been reviewing; and the celebrated Virgil of the Vatican, an original work of the fourth or fifth century. The time of Charlemagne was the great period for manuscript illuminations, and many fine specimens are preserved in the Library of Treves.

The mosaics of the tribune of S. Agnese in Rome (625-638) are good specimens of the transition period, the heads of the Saviour, the Virgin, etc., being purely conventional, whilst some of the figures are dignified, graceful, and free from Byzantine stiffness. Those of the fine basilica of S. Apollinare Nuovo, also called S. Apollinare in Classis, at Ravenna, are of special importance now that the church of St. Paul at Rome is destroyed, as they are the only existing specimens which give a just idea of the way in which every available space was covered with these brilliant decorations,

in the centuries under notice. To the ninth century belong the mosaics of S. Prassede, on the Esquiline Hill, and those above the tribune of the church of S. Maria della Novicella, on the Cœlian Hill.

## 2. *The Byzantine School.*

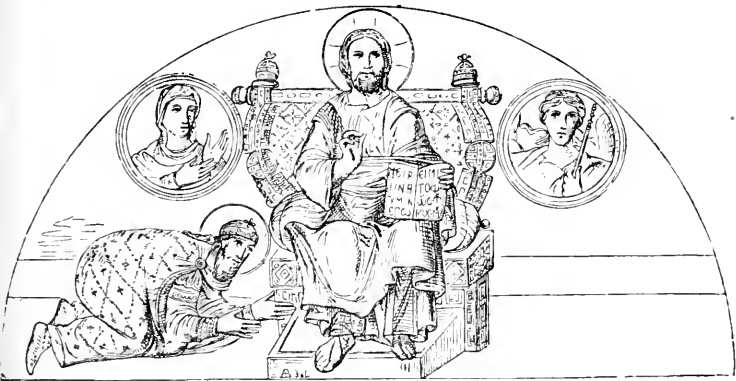
Soon after the conquest of Italy by the Longobards Christian art branched off into two schools, to which the names of the Late Roman and the Byzantine have been given. The foundations of the latter are supposed to have been laid early at Byzantium (Constantinople), the seat of the Eastern Empire ; but it did not attain to importance until the sixth century. Its predominance marks the period of the deepest decline of Italian art—which, however, still retained, though latent, the vital spark which was to be again fanned into flame in the thirteenth century. The leading characteristics of Byzantine painting, which, with oriental tenacity, it has retained unchanged to the present day, are the use of flat gold grounds instead of the blue hitherto preferred, a stiffness in the treatment of the human figure, —rigid conventional forms utterly devoid of beauty replacing the majestic types of the Late Roman school, —artificially-arranged draperies in long straight folds, and a great neatness and carefulness of execution.

The hot controversy as to the personal appearance of Christ,—the Romans maintaining Him to have been the “fairest of the children of men,” and the Byzantine



Greeks that He had no beauty of person,—exercised a most important influence on the art both of the East and the West, and accounts in a great measure for the difference in the treatment of sacred subjects by the artists of the two schools.

Our limits forbid us to do more than name the most important mosaics of the Byzantine school. Those of St. Sophia at Constantinople, although many have



Mosaic from the Porch of St. Sophia. Fig. 86.

been destroyed, still retain much of their original splendour: our illustration (Fig. 86) is from the porch, and represents the Emperor Justinian doing homage to the enthroned Redeemer, with truly oriental servility.

Until the thirteenth century Venice was little more than a Byzantine colony, and in the mosaics of the Church of St. Mark we have an opportunity of studying the Byzantine style in all its purity. Other Western

Byzantine mosaics, dating from the time of the Normans, may be studied in the cathedral of Monreale, near Palermo ; in the Capella Reale, in that city ; and in various buildings of Southern Italy and Sicily. The Monreale mosaics have been admirably illustrated, and deserve study as showing how great a mastery of dramatic power could be attained by artists who yet were fettered by many conventional rules, and whose power of representing the human figure was very rude. As specimens of colouring they are magnificent.

The manuscript illuminations of the Byzantine school are principally copies of Roman works, and do not call for any special notice.

In their purely decorative painting Byzantine artists attained to considerable proficiency ; their geometrical mosaics are very ingenious in pattern and always good in colour.

From the thirteenth century Byzantine art gradually declined in technical and inventive power. The monastery of Mount Athos, in which the old conventional types are reproduced in wearisome monotony, is now the leading school of Greek art.

### 3. *Painting in the Middle Ages.*

In the tenth and eleventh centuries Italian society was still utterly disorganized, and the practice of decorative art was almost entirely discontinued. The few pictures produced were either in the worst form of the Byzantine

style, or the rudest reproductions of antique types. As early as the beginning of the twelfth century, however, the republics of Upper and Lower Italy gained strength and stability, whilst a new and independent style of art gradually developed itself, displacing alike the Byzantine and the Late Roman,—a style which may be called purely Christian, and which owes its rapid growth mainly to the patronage of the Church. In the mosaics of S. Maria in Trastevere at Rome (1139-1153), and of the basilica of St. Clement, also at Rome, a marked improvement is noticeable ; but the art apparently did not advance further until the commencement of the thirteenth century, when the fusion of the two conquering races of Sicily—the Normans, and their predecessors the Arabs—had become complete, and the conquest of Constantinople by the Latins in 1204 had led to the immigration into Italy of artists well acquainted with all the technical processes of painting, although unable to turn them to truly artistic account.

Henceforth the history of painting is the history of individual men,—a fact significant alike of the new position to which art was promoted and of the new political freedom enjoyed in the Republics. We have already alluded to the important part taken in the revival of sculpture by Niccolo Pisano (p. 234), and there can be no doubt that he greatly influenced his contemporaries in every branch of art. The distinctive feature of this revival, in which Tuscany took the lead, was—as remarked by Mrs. Jameson in her “Lives of the

Early Italian Painters"—"that art became imitative as well as representative, although in the first two centuries the imitation was as much imaginary as real; the art of looking at nature had to be learnt before the imitating her could be acquired." The first Italian painters to take part in the new movement were Giunta of Pisa (brother of Niccolo), Guido of Sienna, Buonaventura, Berlingieri of Lucca, Margaritone of Arezzo (a work by whom is in the National Gallery), Maestro Bartolommeo of Florence, and Andrea Tafi (the greatest mosaic-worker of the thirteenth century), all of whom followed the Byzantine style, with certain modifications significant of the stirring of the new life in art. In the works of Giovanni Cimabue (1240-1302), who has been called—not altogether with justice—the founder of modern Italian painting, we recognise a very decided advance in representing form and in the expression of action, although his figures are still of the long-drawn Byzantine type. Of his existing paintings the principal are a colossal "Madonna" in the church of S. Maria Novella, Florence, of which a fine water-colour copy may be studied in the Crystal Palace; a "Madonna and Child" in the Academy of the same town; and the frescoes on the vaulted ceiling and above the walls of the nave of the church of S. Francisco at Assisi, of which the best are the "Kiss of Judas," the "Marriage at Cana," the "Deposition from the Cross," and "Joseph and his Brothers." Our illustration (Fig. 87) is from one of the medallions of the ceiling.

A "Holy Family" by Cimabue is in the National Gallery.

As contemporaries of Cimabue who were influenced by his work, we must name Jacobus Toriti, author of some fine mosaics in the tribunes of St. John Lateran and S. Maria Maggiore at Rome; Giovanni Cosmato, author of mosaics in the latter church and in that of



Cimabue.

St. John the Evangelist, by Cimabue. Fig. 87.

S. Maria sopra Minerva, Rome; Gaddo Gaddi (died 1312), author of an "Ascension of the Virgin" in the cathedral of Pisa, a "Coronation of the Virgin" in the cathedral at Florence, etc.; and, above all, Duccio Buonisegna of Sienna (about 1260-1340), author of a famous series of paintings, representing scenes from the Passion of Christ, the "Entry into Jerusalem," etc., in

the cathedral of Sienna, and other minor works, in which he perhaps displayed greater feeling for beauty and knowledge of form than Cimabue himself. The National Gallery contains a "Holy Family" by Duccio.

We have now reached the second stage of the development of the Italian school of painting, and shall have to distinguish between two styles into which it branched off in the time of Giotto. We still find Tuscany taking the lead, but Tuscan artists are no longer of one mind. The head-quarters of one school was Florence—of the other, Sienna: the Florentines and their followers, who derived their practice to a certain extent from the early Siennese masters, were distinguished for vigour of conception and richness of composition; the Siennese, for warmth of feeling and grace in the treatment of single figures. At the head of the new Florentine school stands Giotto (1276-1336), who was the first Italian painter to free himself entirely from Byzantine traditions, and who exercised a lasting influence on art in every part of Italy. Giotto began life as a shepherd-boy on the mountains near Vespignano, his native place, and his artistic genius was first discovered by Cimabue, who surprised him, when a child of some ten or twelve years old, drawing one of his sheep on a piece of smooth slate with a sharply-pointed stone. Cimabue at once took him to his own home in Florence, and taught him the rudiments of his art. It was not long before Giotto surpassed his master; and his earnest study of nature, and steadfast

resistance to all that was false or unnatural in art, effected a reformation in painting the value of which it is impossible to over-estimate. In knowledge of form, of chiaroscuro and of perspective, he is generally allowed to have been deficient; but his force of conception, his power of preserving right balance in complicated groups, of expressing natural character, and his feeling for grace of action and harmony of colour, justly entitle him to the high position assigned to him as the founder of the true ideal style of Christian art, and the restorer of portraiture. The contemporary and friend of Dante, he stands at the head of the school of allegorical painting, as the latter of that of poetry.

The following may be taken as typical works by this great master:—the frescoes in the lower church of S. Francisco at Assisi, over the tomb of the saint, representing the “Marriage of Poverty to St. Francis”; the celebrated mosaic, known as the “Navicella,” in the old basilica of St. Peter’s, Rome, representing a ship on a stormy sea containing the disciples, with Christ walking on the waves; the “Seven Sacraments,” in the church of the Incoronata at Naples, in which Giotto departed from his usual symbolic style and painted actual scenes of human life; the historical paintings in the chapel of the Madonna dell’ Arena at Padua, a single figure from which we engrave (Fig. 88); and a series of small paintings on wood in the Florence Academy. A fine portrait of Dante, by Giotto, has lately been discovered on a wall in

the Podesta at Florence. There are unfortunately no authentic paintings by Giotto in England; but a good water-colour copy by Mr. West of the "Meeting of Mary and Elizabeth," from the chapel of the Madonna dell' Arena alluded to above, is to be seen in the Crystal Palace. Several of the works of Giotto, and many of those by Italian artists who flourished at or near the



From Giotto's Paintings in the Arena at Padua. Fig. 88.

time to which we are referring, have been reproduced in chromo-lithography by the Arundel Society. The general characteristics of the early Italian painters may be well studied at the National Gallery, Trafalgar Square, which is tolerably rich in specimens of the various early schools of Italy and Germany. "Two Apostles," by Giotto, and a "Coronation of the Virgin," by a disciple



of his, are of the class to which we allude. In Giotto's paintings the colours are lighter and of a more roseate hue than those of his predecessors ; they were mixed with a thinner medium, and are very well preserved.

Taddeo Gaddi (about 1300-1367) was the chief of Giotto's scholars, and his works are considered the most important produced in the fourteenth century. He was especially successful in historical subjects, in which he displayed great feeling for truth and beauty, and a more thorough knowledge of colouring and chiaroscuro than Giotto. His most famous work is the fresco in the Spanish Chapel at Florence, known as the "Arts and Sciences." Two easel pictures by him are in the National Gallery.

Andrea Orcagna (1316-1376), although he did not study under Giotto, was greatly influenced by his paintings : his works are remarkable for their grace, energy, and imaginative power. His principal paintings are in the Capella Strozzi at Florence and the Campo Santo (*i.e.* cemetery) at Pisa. This cemetery is one of the most important monuments of the middle ages, on which all the great artists of the time were employed ; and it therefore affords an opportunity of tracing the development of the various styles of painting. Andrea's "Triumph of Death" and "Last Judgment" are the most striking and touching of the series, and are quoted by Ruskin as specimens of the true ideal style in sacred art. The National Gallery contains a large altar-piece

in three divisions by Orcagna, representing the "Coronation of the Virgin."

Another famous follower of Giotto was Tomaso de Stefano (or Giottino), so called from his success in imitating his master. He took some share in the paintings of the church of S. Francisco at Assisi. His father, Stefano Fiorentino, must also be mentioned, on account of the great improvement he effected in the imitation of form.

Of the Siennese school, the members of which aimed rather at spiritual expression than at exact imitation of corporeal form, Simone di Martino (known as Simone Memmi), 1284-1344, a contemporary of Giotto and the friend of Petrarch, was the chief. Very few of his works now remain: the principal are a fresco in the Spanish Chapel in the church of Santa Maria Novella, representing the "Church Militant," and containing portraits of Cimabue and Petrarch; and an altar-piece, —consisting of a series of pictures now dispersed in different parts of Sienna,—representing the Madonna and Child and various prophets and saints, all remarkable for the repose and dignity of their attitudes, and the ideal holiness of the heads.

Other Siennese masters who followed Simone Memmi were Pietro and Andrea di Lorenzo, and Berna or Barna.

Whilst the art of painting was making rapid strides towards perfection in Tuscany, a simultaneous advance was taking place in Umbria, Rome, Venice, and other

parts of Italy. The early Florentine and Umbrian Schools were not sufficiently distinct for it to be necessary to particularize the peculiarities of the latter ; and the early masters of the Roman school were greatly influenced by Giotto. Of these, Pietro Cavallini was the most remarkable ; his "Crucifixion" in the church of Assisi is considered his best existing work. Towards the close of the fourteenth century great progress was made in Rome, and many artists rose into fame. Of these, Gentile da Fabriano (1370-1450) was the chief. His picture of the "Adoration of the Kings," in the academy of Florence, is one of the finest existing specimens of the early schools. He was a good colourist, and excelled Giotto in knowledge of form. In Venice, the struggle between the Byzantine style and the new tendencies in painting lasted long, and it was not until the latter half of the fourteenth century that the yoke of tradition was finally broken.

Lorenzo Veneziano—a portrait by him is in the National Gallery, — and Maestri Paolo and Niccolo Semitecolo, all of the fourteenth century, were the first Venetians to attempt the new method.

Before we enter on the history of Italian painting in the fifteenth century, we must cross the Alps, and trace the development of the new movement in the rest of Europe.

Mural painting was practised with great success in Germany and France in the Romanesque period (tenth, eleventh, and twelfth centuries), and even the most

insignificant village churches were adorned with frescoes. The principal works of this description in Germany dating from these centuries are those on the ceiling of St. Michael's at Hildesheim, and those in the choir and left aisle of the cathedral at Brunswick, supposed to have been executed before 1250, in the Nicolas Chapel at Soest, and



Fresco from Schwarz Rheindorf. Fig. 89.

in the church of Schwarz Rheindorf, a specimen of which we engrave (Fig. 89). In France, the frescoes in the churches of St. Savin and Tournus are among the most remarkable. All these works follow the antique rather than the Byzantine style, and are distinguished by a simple earnestness and dignity in the figures, by their

powerful colouring, and appropriateness as architectural decorations.

The industry of the monks,—especially of those of the monastery of St. Gall in Switzerland, of which Tutilo (or Tuotilo) and Notker were the most celebrated,—carried the art of manuscript painting to the greatest perfection in the middle ages. In the same period it became the fashion to paint moveable or easel pictures.

The rise of the pure Gothic style—which, it will be remembered, underwent large modifications when practised in Italy—was unfavourable to the progress of painting in the north of Europe. Frescoes were no longer required to decorate the flat walls, for the walls were reduced to narrow piers ; but the decline of mural painting was in a great measure atoned for by the growth of the art of glass-staining, which was carried to perfection in the Gothic period: the finest painted windows of France and Germany—such, for example, as those in the cathedrals of Bourges, Chartres, Rheims, and the Sainte Chapelle of Paris, in France, and those of the cathedrals of Strasburg, Cologne, and Regensburg, in Germany—being all the work of the best Gothic period, and essentially integral parts of the buildings to which they belong.

The miniature painting of the Gothic period in the north of Europe consisted principally of illustrations of the ballads of the troubadours; and the first evidence of what can be strictly called a school of German painting is in the “*Parcival*” of Wolfram von Eschenbach, a poet

of the thirteenth century, who speaks of the painters of Cologne and Maestricht in highly commendatory terms. William of Cologne (supposed to have been the contemporary of Giotto) is, however, the earliest German painter whose name has come down to us. To him are ascribed several fine pictures in the Pinacothek of Munich, a large altar-piece in the cathedral of Cologne, and several easel pictures, the single figures in which are full of life and character, in the various galleries of Germany. The National Gallery contains a "St. Veronica" by William of Cologne. Stephen of Cologne, said to have been the pupil of William, was another and greater master of the same school, to whom the famous altar-piece in the cathedral of Cologne is attributed; and Israel Von Meckenen, who flourished at the end of the century—if all that is said of him be true—must have excelled all his predecessors, some of the best pictures in the Munich Gallery being attributed to him. Von Meckenen is also known as the Master of the Lyversburg Passion (a series of eight subjects from the Life of Christ in private possession in Cologne), and is represented in our National Gallery by a "Presentation in the Temple."

The school of Nuremberg also attained to a high position in the fourteenth century. Our illustration (Fig. 90) is from an altar-piece by one of its unknown masters.

The works of the early German schools are mostly painted on panel, with gold grounds, and are distinguished

for depth of colouring and careful execution of details. Their chief fault is want of accuracy in design; but this



The Inhoff Altar-piece at Nuremberg. Fig. 90.

is to some extent atoned for by the nobility of the ex-

pression of many of the heads. We may add that in technical dexterity in the use of tempera or water colours they excelled all their contemporaries and predecessors, their works having as fine an effect as oil paintings.

The decorative painting of the middle ages would repay separate study ; but our limits only permit us to point out that, at first purely geometrical, the designs were gradually complicated by the introduction of animals' or birds' heads, finally leading to the profuse use of the grotesque element, which formed so distinctive a feature of Gothic art. The pointed or Gothic style of ornament was a reproduction in decorative painting of the peculiarities of Gothic architecture and architectural sculpture. Flowers and foliage, human or animals' heads, the wings of insects or of butterflies, with an endless variety of zigzags, frets, and other ornaments, were grouped together in such a manner as to harmonize alike with the lines of the building and its decorative sculpture.

### III.—RENAISSANCE PAINTING IN ITALY.

A REMARKABLE difference exists between the history of painting and that of sculpture and architecture at the Renaissance period. Of the two latter arts the Romans had left so many remains that, when the revival of letters altered the current of men's thoughts, it was natural to revert to the actual models existing abund-



antly in Italy; and, as we have seen, this was done. In painting the case was different: the art was in a constant state of development, which was influenced but not interrupted by the classic revival. We may, if we please, consider the fifteenth century as a transition period, and the sixteenth as the Renaissance period; but the terms must not be understood to characterize a revival of classical modes at all so complete as that which occurred in the sister arts.

### 1. *Painting in Italy in the Fifteenth Century.*

The fifteenth century was a time of exceptional intellectual activity, and the progress made in scientific discovery was of great importance to the arts of painting and sculpture. As we have seen, a considerable advance had been made in expression and imitation in the thirteenth and fourteenth centuries; but oil painting was still unpractised, portraiture was little cultivated, linear perspective was very imperfectly understood, and landscape painting, as an independent branch of art, was not even attempted. At the beginning of the fifteenth century, however, the introduction of oil colours, the scientific study of perspective, form, and colour, and the constant demand for frescoes on an extensive scale led to a progressive movement in Italy which culminated in the sixteenth century; and during this development schools arose on every side, characterized by excellence in one or another element of art.

Until about 1450 we find Florence still taking the lead ; but from that date the Neapolitan, Umbrian, Bolognese, Venetian, and Paduan Schools rose into almost equal importance.

(a) *The Florentine School in the Fifteenth Century.*

The artist who contributed most to the pre-eminence of Florence in the early part of the fifteenth century was, without doubt, the sculptor Lorenzo Ghiberti (see pp. 239-241), in whose school the leading painters of the day were formed. He perfected the imitation of nature which Giotto had introduced, applying the sciences of anatomy, mathematics, and geometry to the art of design. Of his pupils we can only name the principal: Paolo Ucello (1396-1479), who directed his attention almost exclusively to the study of perspective, the great value of which he illustrated in his frescoes in the monastery of S. Maria Novella at Florence—of which the “Drunkenness of Noah” is especially remarkable—and in numerous easel pictures, one of which, the “Battle of Sant’ Egidio,” is in the National Gallery; Pietro della Francesca, who did much to systematise the study of perspective; Masolino (died 1443), who excelled in colouring, and executed several fine works in the church of the Carmine at Florence; and, above all, Masaccio, the pupil of Masolino, who might, with better justice than Cimabue, be styled the father of modern Italian painting, and who excelled all his

predecessors in knowledge of form, perspective, and chiaroscuro.

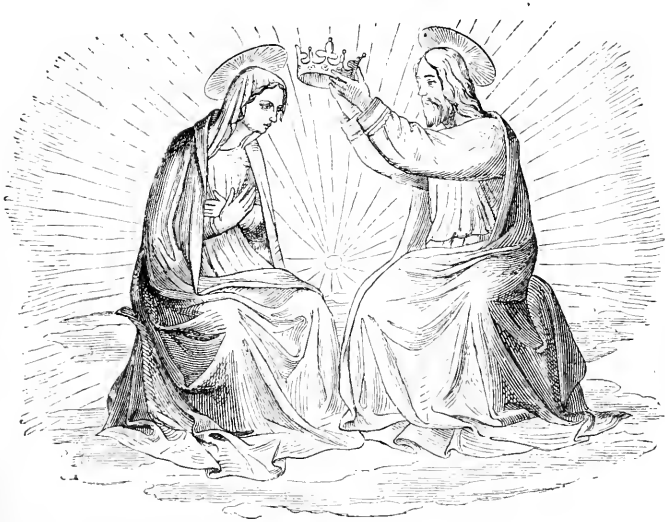
Masaccio (about 1402-1443) was born at San Giovanni, in the Valderno, and worked under Masolino when quite a boy at the frescoes in the Brancacci Chapel, in the church of the Carmine, Florence. After the death of his master these frescoes were carried on by Masaccio, and are considered his finest works. Those entirely from his hand are the "Expulsion from Paradise"; the "Tribute Money"; "Peter baptizing the People," in which the nude figure of a shivering boy is especially admired; the "Blind and Lame cured by the Shadow of St. Peter"; "Simon Magus"; and "Peter and Paul raising a Youth from the Dead," a water-colour copy of which is in the Crystal Palace. In these frescoes Masaccio gave proof of remarkable powers, and the influence of Ghiberti is very distinctly traceable. Their chief excellencies are the admirable treatment of the nude human figure—the judicious foreshortening of the extremities, the happy rendering of the flesh-tints, the animation and varied character of the heads, and the skilful grouping and composition of the whole. The National Gallery possesses a portrait of this great master, from his own hand. Masaccio died suddenly at Rome, and is supposed to have been poisoned.

Two of Masaccio's greatest contemporaries (both monks) were Angelico da Fiesole (1387-1455) and Filippo Lippi (about 1412-1469), who may be taken as the representatives of the two great classes into which the

painters of the Renaissance became divided, and to which the names of the *Naturalists*, and *Mystics* or *Idealists*, have been given—names still retained by their followers and imitators: the former being those who aimed at the exact imitation of beauty for its own sake, and earnestly studied everything connected with the theory and practice of their art; the latter, those who cultivated beauty as a means to an end, and studied nature only for the sake of furthering that end—the expression of all that is highest and best in the material and spiritual world.

Fra Angelico da Fiesole, called from the holiness of his life *Il Beato* (the Blessed), entered the order of the Predicants at Florence at a very early age, and devoted a long and peaceful life to the cultivation of religious art, never painting any but sacred subjects, and never accepting payment for anything he did. His principal works are frescoes in the convent of St. Mark and the church of Santa Maria Novella at Florence, and in the chapel of Nicholas V. in the Vatican; an easel picture, the "Coronation of the Virgin" (Fig. 91), now in the Louvre; the "Adoration of the Magi," and "Christ in Glory surrounded by Angels," both in the National Gallery. They are all alike remarkable for their elevated religious sentiment, the grandeur and ideal beauty of the figures, and the loving finish of every detail. Angelico's works were the outpourings of his own devout spirit, the expression of his passionate love of spiritual beauty; and, although not characterized

by the powerful drawing and exact imitation of nature of contemporary masters, they have a charm and pathos of their own, and combine in the highest degree the two great requisites of ideal art—expression and pictorial power. Fra Angelico died at Rome in 1455,



The principal group in the "Coronation of the Virgin." By Fra Angelico. Fig. 91.

and was buried in the church of Santa Maria sopra Minerva.

Fra Filippo Lippi presents both in his life and works a striking contrast to Fra Angelico. He was received into the convent of the Carmelites as a boy when Masaccio was at work on his frescoes, and, if he did not

actually receive lessons from that master, he certainly followed his style. Lippi's life was one long romance. Becoming weary of convent life, he ran away to Ancona, was taken captive by African pirates, and sold as a slave in Barbary. After eighteen months' captivity he won his master's favour by drawing his portrait with a piece of charcoal, and, as a reward, received his liberty. The rest of his life was divided between the pursuit of pleasure and of art. He was one of the first Italian masters to paint in oils, and to cultivate the sensuous side of art. His principal merits were his mastery of *chiaroscuro*, the breadth and grandeur of his figures, and his easy grace in grouping. He was also amongst the first to introduce genuine landscape backgrounds, and often displayed considerable knowledge of nature; but many of his works were spoiled by a certain want of calmness and dignity in his sacred personages. The academy of Florence contains many of his finest easel pictures, and in the National Gallery there are five sacred subjects ascribed to him: the "Vision of St. Bernard"; a "Madonna and Child"; the "Virgin seated, with an Angel presenting to her the Holy Child"; an "Annunciation"; and a group of "St. John the Baptist and six Saints." Of Lippi's numerous frescoes, those in the cathedral of Prato—a group from which we engrave (Fig. 92)—are considered the best; the "Martyrdom of St. Stephen" is especially fine.

Antonello da Messina (1414-1496) must be men-

tioned here—although he belongs, strictly speaking, to the Venetian School—on account of his introduction of the method of mixing oil colours, which he learnt of



“John taking leave of his Parents,” from the Cathedral of Prato.  
By Fra Filippo Lippi. Fig. 92.

John Van Eyck at Bruges. The National Gallery possesses a work by him,—a “Salvator Mundi”; and several important pictures are preserved in the Berlin

Museum: of these the "Head of St. Sebastian" and a "Madonna and Child" are considered the best.

As great Florentine painters of the fifteenth century we must also name—

Lippi's son, Filippino (died in 1505), who copied his father's style and excelled him in his peculiar merits,—author of "Peter and Paul before Nero," and other fine frescoes in the Brancacci Chapel, so often referred to.

Benozzo Gozzoli (died about 1485), the pupil of Angelico, but inferior to him, whose best works are twenty-four frescoes in the Campo Santo at Pisa, and whose style may be studied in two easel pictures in the National Gallery.

Andrea Castagno (1403-1477),—surnamed the "Infamous," on account of his supposed assassination of Domenico Veneziano, from whom he had obtained the secret of the method of mixing oil colours,—chiefly celebrated for his fresco on the walls of the Podesta of the "Execution of the Archbishop of Pisa and his Confederates."

Sandro Botticello (1437-1515), the pupil of Filippo Lippi, famed for the introduction of ancient mythology into sacred subjects, and for being the first of the great series of painters in the famous Sistine Chapel of the Vatican, three of whose works are in the National Gallery.

Domenico Corradi or Ghirlandajo (1451-1495), remarkable for his skill in portraiture, his command of



all the technical processes of painting, and for the brilliancy of the colouring of his frescoes, who may be said to have carried on and advanced the movement begun by Masaccio, and whose most famous works are a series of frescoes in the Sassetti Chapel in the church of the Trinita at Florence—of which the “Death of St.



“Zacharias writing the name of John.” By Dom. Ghirlandajo. Fig. 93.

Francis” is considered the finest—and the frescoes in the choir of Santa Maria Novella, a group from which we engrave (Fig. 93). The Florence Gallery, the Berlin Museum, the Louvre, and the National Gallery contain specimens of his easel pictures.

Luca Signorelli (1440-1521), one of those who did most to promote the development of the great

Florentine School of painting of the sixteenth century by his earnest study of the human form—of which he acquired thorough anatomical knowledge, combined with absolute command of expressing that knowledge in painting—and who has been justly called the forerunner of Michael Angelo; his most famous works are the frescoes in the Chapel of the Virgin in the cathedral of Orvieto, representing the “History of Antichrist,” the “Resurrection of the Dead,” “Hell,” and “Paradise,” completed in 1503, shortly before the exhibition at Florence of Michael Angelo’s celebrated “Cartoon of Pisa,” to which we shall presently refer.

Antonio del Pollajuolo (1430-1498), one of Ghiberti’s assistants in the ornamentation of his famous Gates (see pp. 239 and 246), who produced several fine paintings in the latter part of his life—two of which, a “Martyrdom of St. Sebastian,” and the “Angel Raphael with Tobias,” are in the National Gallery,—and is said to have been the first to study dead subjects for artistic purposes.

Andrea del Verrochio (1432-1488); Cosimo Roselli, whose “St. Jerome” is in the National Gallery; and Pietro di Cosimo.

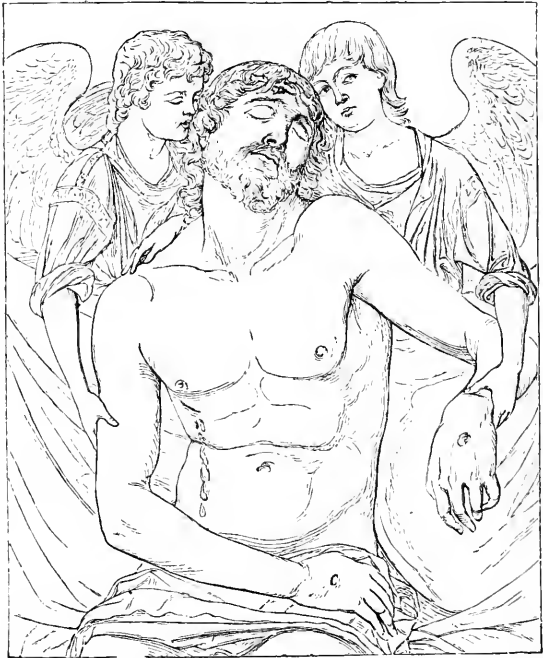
(b) *The Schools of Padua and Venice.*

The founder of the Paduan School was Francisco Squarcione (1394-1474), to whom is due the merit of reviving the study of the masterpieces of antique sculp-

ture. The peculiarity of the Paduan School was a sculptural rather than pictorial treatment of form, the compositions of its masters resembling bas-reliefs rather than paintings. Squarcione was more a teacher than a painter; and only one picture of his, a group of a "San Girolamo and other Saints," at Padua, has been preserved. His fame rests principally on his having been the master of Mantegna.

Andrea Mantegna (1430-1490), the greatest painter of the north of Italy in the fifteenth century, and the first to engrave his own designs. The most remarkable works of Mantegna are a frieze, executed in tempera in nine divisions, of the "Triumph of Julius Cæsar after the Conquest of Gaul," painted for the Duke of Mantua—now at Hampton Court; and the frescoes in the church of the Eremitani, at Padua. Of his altar-pieces, we may name that of the high altar of San Zeno at Verona; an enthroned "Madonna," called the "Madonna of Victory," in the Louvre; and the "Dead Christ," in the Berlin Museum, the subject of our illustration (Fig. 94). The National Gallery contains a "Holy Family," and a work long known as the "Triumph of Scipio," but lately ascertained to represent the "Reception of the Phrygian Mother of the Gods amongst the recognised Divinities of the Roman State," by Mantegna. The latter is especially valuable, as being one of the latest, if not the last, picture he ever painted. In all these works, Mantegna displayed a complete acquaintance with ancient Roman art, a rich-

ness of imagination, a power of design, and a knowledge of form, chiaroscuro, and perspective, which entitle him to the high rank universally assigned to him, and account for the wide influence he exercised over his contempo-



The "Dead Christ." By Mantegna. Fig. 94.

raries. None of Mantegna's numerous pupils attained to remarkable eminence; but various Milanese and other masters copied his peculiarities with more or less success.

We have now to turn to Venice, where we find an

important school arising, founded by the brothers Bellini, in which brilliancy and harmony of colouring reached their fullest development.

Giovanni Bellini (1426-1516) was the greater of the two brothers. His best works were painted in oils (Antonello da Messina having, as we have seen, introduced the new medium to the Venetians about the middle of the fifteenth century), and are characterized by a spiritual beauty of expression, combined with truth to nature and a brilliancy and transparency of colouring, hitherto never attained. Most of Giovanni Bellini's pictures are in the galleries and churches of Venice: they consist principally of portraits and Madonnas, of which we must name an altar-piece in the sacristy of S. Maria de' Frari, a "Madonna" in the Academy, and a large altar-piece in SS. Giovanni e Paolo. Another extremely fine work is a picture in S. Salvatore, "Christ at Emmaus." The National Gallery contains several fine specimens of Bellini's style: a bust portrait of the Doge Leonardo Loredano, a "Madonna and Child," a "St. Jerome in his Study," and "Christ's Agony in the Garden."

Gentile Bellini's works are of inferior importance to Giovanni's; they are characterized by greater softness and less individuality of style. The best are "St. Mark preaching at Alexandria," now in the Academy at Milan; and "A Miracle," in the Academy of Venice. The brothers worked together for some time in the Council Hall of the Ducal Palace of Venice, at a series of pic-

tures illustrative of the Venetian wars in 1177, which were unfortunately destroyed by fire.

Giovanni had many celebrated scholars, of whom Giorgione and Titian, to be presently noticed, were the chief. We must also name Cima da Conegliano, Girolamo Mocetto, Martino da Udine, Vittore Carpaccio, Marco Basaiti, and, above all, the Brothers Vivarini—all Venetian artists who were influenced by the Paduan School, and combined something of its severity of form, with Venetian softness of colouring.

(c) *The Umbrian School.*

The mountainous district of upper Italy, now known as the Duchy of Spoleto (the favourite resort of St. Francis of Assisi and other religious devotees), was the home of a school of painters who cared rather for spiritual beauty than external perfection of form. The peculiar style of this school is the reflection of the mode of thought of its members, coloured by influences from various external sources. In the works of the early Umbrian masters, we are reminded alike of Giotto, Ucello, Masaccio, and Luca Signorelli. To Niccolò di Fuligno (known as Niccolò Alunno) is due the merit of giving to the Umbrian School its distinguishing characteristic of spiritual expression—a characteristic more fully displayed in the works of his pupil, Pietro Vanucci (commonly called Perugino or Pietro di Perugia), the famous master of Raphael.

Perugino (1446-1524) was principally famous for his purity of colouring and knowledge of perspective. He several times changed his style, the result probably of a constant wandering from one studio to another. Among his earlier works we must notice the frescoes in the Sistine Chapel (1480), representing the "Baptism of Christ," and the "Delivering of the Keys to St. Peter." To his best manner belong the "Madonna with four Saints," in the Vatican; a "Descent from the Cross," in the Pitti Palace; and an "Ascension," in the museum of Lyons. Our National Gallery possesses two paintings by Perugino—a "Madonna and Child," and a "Madonna adoring the Infant Christ, with the Archangels Michael and Raphael." Perugino's best works are remarkable for an enthusiastic earnestness of expression and a grace and softness of colouring seldom surpassed; they are, however, somewhat wanting in energy of composition and variety. Our illustration (Fig. 95) may serve to give some idea of Perugino's peculiarities.

Perugino's greatest pupil was Raphael, of whom we shall presently speak. We must also name Pinturicchio (1454-1513), who assisted his master in the Sistine Chapel, and executed some fine frescoes in the cathedral of Spello and in the Libreria of the cathedral of Sienna, besides several easel pictures—of which the best is in the Academy at Perugia—and two good specimens in the National Gallery; and the Spaniard, Giovanni di Pietro (called *Lo Spagno*), who died about 1530—two of whose works are in the National Gallery.

Greater than either of these, however, and the equal, if not the superior, of Perugino, was Francesco Raibolini, of Bologna (1450-1517)—known as Francia, —whose chief characteristic was his fervent piety. Originally a goldsmith, Francia did not turn his



“A Madonna.” By Perugino. Fig. 95.

attention to painting until late in life. His earliest pictures are in oils, but he also executed many frescoes. His style is distinguished for richness of colouring and earnestness of expression. His works, principally painted for the churches of Lombardy, are



now scattered throughout Europe. Our own National Gallery possesses three, one of which is a beautiful altar-piece representing the "Virgin and St. Anne, with other Saints," with a *lunette* (*i.e.* arch), containing a Pietà, in which the grief and despair of the mourners are admirably expressed. Our space forbids us to attempt an enumeration of Francia's various works, but we may add that the frescoes in St. Cecilia, at Bologna, are considered the best.

In the fifteenth century the school of Naples rose into considerable importance. Its distinctive peculiarity was the blending of Flemish and Umbrian features,—the details, accessories, and landscape backgrounds reminding us of the works of the Van Eycks (see pp. 395-400), and the figures of those by Umbrian masters. The chief painters of this school—to which we may perhaps apply the term "Eclectic"—were Antonio Solario (about 1458-1515), surnamed *Lo Zingaro* (the Gipsy), a portrait by whom is in the National Gallery; Giovanni Antonio d'Amato; and Silvestro de Buoni.

One other great Italian master of the latter part of the fifteenth century remains to be noticed before we enter the golden age of painting. Fra Bartolommeo (1469-1517)—also called Baccio della Porta and *Il Frate*—the pupil of Cosimo Roselli, although the contemporary of Raphael, Leonardo da Vinci, and Michael Angelo, belongs to the Early Florentine School, and deserves special recognition for his earnest opposition to the licentiousness and irreverence which were associated in

his day with the revival of classical art and literature. The friend and admirer of Savonarola, the great Florentine Reformer, he shared his enthusiasm for a pure and holy life,—an enthusiasm sincere enough to lead him to sacrifice to the flames many of his early works, and all his books relating to antique art. On the violent death of Savonarola, Baccio took the vows of a monk, and not until four years afterwards did he return to his true vocation, aroused to a sense of his mistaken self-denial by the exhortations of Raphael, then a young man of one-and-twenty. To the mutual influence of these two master-minds, we owe many of the greatest excellences of both. Raphael taught the friar the value of perspective, and Bartolommeo initiated Raphael into many secrets of colouring. The distinctive characteristics of Baccio's works are the holiness of the heads,—especially those of the Madonnas and Child-angels,—the grandeur and grace of the drapery,\* and the beauty of the architectural backgrounds. As three typical works, we may name the "Madonna della Misericordia," at Lucca; the "St. Mark," in the Pitti Palace, Florence; and the "Presentation in the Temple," in the Imperial Gallery of Vienna. The Grosvenor Gallery contains a small but very interesting "Holy Family" from the same great hand.

Bartolommeo's only pupil of note was a nun called

\* Fra Bartolommeo invented the jointed wooden figures (lay-figures) which have been so useful in promoting the better study of the fall of drapery.

Suor Plantilla, who successfully imitated his style in many beautiful works.

To sum up the progress made since the opening of the fifteenth century—we find imitation of nature no longer imaginary but real: the laws of perspective had been fathomed and turned to practical account by Paolo Ucello, Pietro della Francesca, Luca Signorelli, and their followers; great improvements had been effected in types of form, anatomical correctness, and physical beauty, by Ghiberti, Masaccio, etc., at Florence, Squarcione at Padua, and Mantegna at Mantua; love for spiritual beauty had been embodied in the works of Angelico da Fiesole at Florence, Perugino at Rome, Francia at Bologna, and Bartolommeo at Florence; whilst the true principles of colouring were carried out in Venice by the Bellini, Vivarini, etc. In a word, the way had been paved for the advent of the great Cinquecento masters, in whose works were to be combined all the excellences divided amongst their predecessors.

The collective names of Pre-Raphaelites and Quattrocento Masters have been given to the painters of the fifteenth century.

## 2. *Painting in Italy in the Sixteenth Century.*

The early part of the sixteenth century was for painting what the age of Perikles had been for sculpture. As we have seen, much had been done to prepare the way by many earnest workers in the fifteenth century; but

the men we have now to consider were so original, so individual, in their genius that the connection between them and their predecessors is liable to be lost sight of. The appearance of any one of them would have been enough to raise the painting of the period to the very highest rank ; but, instead of some single master-spirit, we have a group of original geniuses, each pursuing some great aim ; each inspired with the same divine love of ideal beauty and endowed with the same power of embodying that ideal in masterpieces of undying perfection. We have traced the gradual casting off of the trammels of tradition, the slow and laborious working-out of individuality of form, the painful winning of the secrets of science, and their application to arts of design, and we have seen the various elements of excellence in painting, forming each the distinctive characteristic of some one school ; but we have now to examine these elements as they appear when blended into one harmonious whole in the works of the five greatest masters of Italy—Leonardo da Vinci, Michael Angelo, Raphael, Titian, Correggio, and their followers, each of whom united command over every art-element with special excellence in some one particular.

(a) *Leonardo da Vinci and his School.*

Leonardo da Vinci (1452-1519), the pupil of Andrea Verrocchio, was the head of the great Milanese School. He appears to have been a universal genius, and to have

been endowed with exceptional beauty of person. His versatility and energy were alike unparalleled ; he was a sculptor, painter, musician, poet, and had a thorough practical knowledge of architecture, mechanics, anatomy, botany, etc.

Leonardo was born at Vinci, near Florence, and spent the early part of his life in indefatigable study. His first painting seems to have been a "Chimæra," executed on a piece of wood for a peasant on his father's estate. At the age of thirty the future master was invited to the court of Ludovico Sforza, then Regent, afterwards Duke of Milan, and was entrusted by him with the foundation of an Academy of Art. His "Last Supper," a group from which we engrave (Fig. 96), painted in oils on a wall in the refectory of the Convent of S. Maria delle Grazie, now almost entirely repainted, was executed soon after his arrival. This world-famous picture combined all the best characteristics of Da Vinci's style, and must have been one of the grandest works of Christian art ever produced. Fortunately the original cartoons of many of the heads, and several fine copies executed under the master's own direction (one of the best of which, by Marco d'Uggione, is in the Royal Academy), have been preserved, enabling us to form some idea of the impressive solemnity and beauty of the original. The painter has chosen to represent the moment when, at the words "One of you shall betray Me," a thrill of horror ran through the assembled disciples. The head of the Redeemer, full

of Divine majesty and courage to endure, yet expresses human sorrow, with human weakness and shrinking from pain : whilst the groups on either side are rendered



From the "Last Supper." By Leonardo da Vinci. Fig. 96.

with a force of character and dramatic power perhaps never equalled, certainly never surpassed. The accusation affects each disciple in a different manner, and

a glance is enough for the recognition of the gentle John, the impetuous Peter, or the dark and gloomy Judas. In this great work we see how Leonardo, whilst adopting the traditional style of treatment of sacred subjects and the traditional type of the Saviour's face, has given to the whole a dignity of expression and an elevation of sentiment hitherto unattained—the result of his complete mastery of all the elements of perfect art. This picture also serves to illustrate Leonardo's great defect—a poverty of line, which presents a striking contrast to the wonderful play and power of outline possessed by his great rival Raphael. Other works executed by Leonardo at Milan were two portraits—one of Cecilia Gallerani, the other of Lucrezia Crivelli—now in the Louvre, celebrated under the name of “La Belle Ferronière”; a group called “La Carita,” in the Gallery of the Hague; and several beautiful Holy Families, one of which, known as “La Vierge au Bas-relief,” is in England, in the possession of the Countess of Warwick.

In 1499 Leonardo returned to Florence and executed many important works; of these a cartoon of the Holy Family, called the “Cartoon of St. Anna,” in the Royal Academy, is one of the most celebrated. A second, now lost, supposed to have been one of the masterpieces of modern art, was a cartoon composed in competition with Michael Angelo's “Cartoon of Pisa,” representing the Victory of the Florentines over the Duke of Milan in 1440. Both these great works are

unfortunately lost ; but a copy by Rubens of a group of four horsemen from Leonardo's has been preserved. The Uffizi Gallery, Florence, contains a large "Adoration of the Kings," and the Louvre a very beautiful female portrait of a certain Mona Lisa, executed by Da Vinci during his residence in Florence. In 1513 he paid a short visit to Rome, during which he produced a fine "Madonna," now in the Convent of S. Onofrio, and two female half-length figures of "Modesty" and "Vanity," now in the Sciarra Palace, Rome. The last years of his life were spent in France, and of the various works now in the Louvre attributed to him, many were in reality from the hands of his pupils ; he himself worked very slowly, and often left pictures unfinished, but he was so full of grand conceptions, and supplied those studying with him with so many great designs, that a whole school of workers would not have sufficed to carry them out. Of the pictures now in the Louvre attributed to the master himself, though some of them were probably executed by his pupils, we may name "La Vièrge aux Rochers," "La Vièrge aux Balances," and the "Virgin seated on the Knees of St. Anna," as among the most remarkable. The National Gallery contains a very beautiful composition of Leonardo's, probably executed by Bernardino Luini, of "Christ disputing with the Doctors." Leonardo was the author of several learned treatises ; his book on the Art of Painting still remains a valuable aid to the student of his art.

The chief characteristics of Leonardo's works are truth



of tone, mastery of chiaroscuro, grandeur of design, and—as we have hinted in speaking of the “Last Supper”—elevation of sentiment and dignity of expression; whilst those of his pupils are distinguished for what may be called a reflection of his spirit, especially in the transparency of their lights and shadows and the sweetness of the expression of the heads of their figures.

Of these pupils Bernardino Luini (1480-1530) was the chief: his pictures illustrate well the qualities so much developed by Leonardo. The “Dispute of Christ with the Doctors,” alluded to above, is one of his best works. His frescoes in the Brera Gallery, Milan, collected from various churches, are likewise very fine; but he painted, comparatively speaking, so few easel pictures that it is by his frescoes alone he can be properly appreciated. We must also notice Andrea Solario, Marco d’Uggione, Andrea Salaino, Francisco Melzi, and Cesare da Sesto.

Gaudenzio Ferrari of Piedmont, although not a pupil of Leonardo, was greatly influenced by him. He belongs rather to the old than the new Milanese School. His “Last Supper,” in the refectory of S. Paolo at Vercelli, and his frescoes in the churches of Saronno and Varello are among his best works.

The celebrated Gian-antonio Razzi, surnamed *Il Sodoma* (1474-1549), must be named as one of Leonardo’s contemporaries who caught much of his peculiar manner. He worked chiefly at Sienna, where are still to be seen his “Ascension of the Virgin” in the church of San Bernardino; and several scenes from the “Lives of the

Saints" in the oratorio of S. Caterina. In the Villa Farnesina, Rome, two fine frescoes from his hand are preserved—the "Marriage of Alexander with Roxana," and the "Wife of Darius pleading for Mercy with the victorious Alexander"; of his easel pictures the most remarkable are the "Deposition from the Cross," in the church of San Francisco, Sienna, and his "St. Sebastian," in the Uffizi Gallery, Florence,—the latter of which ranks amongst the best productions of his day, on account of its touching beauty and the expression of intense mental agony given to the head of the youthful martyr.

(b) *Michael Angelo and his Followers.*

We have already spoken of the great Florentine, Michael Angelo Buonarotti (1475-1564), both as an architect and sculptor: we have now to consider him as a painter, and find him taking rank amongst the first and greatest of his contemporaries, and, in the force and grandeur of his conceptions, his anatomical knowledge and power of drawing, excelling both them and all his predecessors. Michael Angelo, unlike Leonardo, who gave his chief attention to light and shade and colour, devoted his life to the study of form and the expression of energy in action. His figures are stamped with the impress of his bold, profound, and original genius, and have a mysterious and awful grandeur all their own. His mighty spirit found its best expression in sculpture.

He despised easel pictures as unworthy of a great man; and his large fresco paintings,—the greatest works of the kind ever produced,—which he executed without assistance of any kind, are instinct with the same fire and energy as we have seen to characterize his statues and bas-reliefs.

Michael Angelo's first work of importance in the branch of art now under consideration was the "Cartoon of Pisa," already alluded to. It is unfortunately lost—having, it is said, been destroyed by Baccio Bandinelli, one of the great painter's rivals; but the Earl of Leicester possesses a copy of the principal portion at his seat at Holkham, which has been very well engraved. It represented a group of Florentine soldiers bathing in the Arno unexpectedly called to battle, and is remarkable for the extraordinary knowledge displayed of the human form in every variety of attitude. A few years after the completion of this cartoon, Michael Angelo commenced the decoration of the vaulted ceiling of the Sistine Chapel, Rome, by command of Pope Julius II., finishing it in the short space of twenty months. This stupendous undertaking, which is considered Buonarotti's masterpiece and the most powerful piece of painting in existence, contains more than two hundred figures nearly all larger than life. The flat central portion of the ceiling is divided into four large and five small compartments, the former containing representations of the "Creation of the Sun and Moon," the "Creation of Adam," the "Fall and its

immediate consequences." and the "Deluge"; the latter, scenes from Genesis of minor importance. The triangular divisions at the springing of the vaults are occupied by grand seated figures of the prophets and sibyls who



The Prophet Isaiah. By M. Angelo. Fig. 97.

foretold the advent of Christ, of which we engrave a single specimen (Fig. 97). In the small recesses between these compartments and above the windows are groups of the Ancestors of Christ, awaiting in calm

expectation the Coming of the Lord (Fig. 98) ; and in the four corners of the ceiling are scenes from the various deliverances of the people of Israel.—viz., “Holofernes and Judith,” “David and Goliath,” the “Brazen Serpent,” and “Haman’s Death.” The various



Group of the Ancestors of the Virgin. By M. Angelo. Fig. 98.

portions of the work are united by architectural designs enclosing numerous figures of a grey, bronze, or bright colour, according to the position they occupy, which admirably serve to throw the groups into the necessary relief without in the least obtruding themselves upon the attention. The combined genius of an architect, sculptor, and painter was required to produce a result

so admirable. The figures of the prophets and sibyls are allowed to be the finest forms ever produced by the painter's brush—they are all alike grand, dignified, and full of individual character ; whilst those in the minor groups display a feeling for beauty and a tenderness of sentiment rarely met with in the works of the stern and rugged author of "Moses" and the "Last Judgment."

Some thirty years after the completion of this marvellous ceiling, Michael Angelo executed his "Last Judgment" as an altar-piece for the same chapel, in obedience to the command of Pope Paul III. In this composition the Judge is represented at the moment of saying, "Depart from Me, ye cursed, into everlasting fire!" In the upper part of the picture we see the redeemed in every variety of attitude anxiously awaiting the sentence of mercy ; and in the lower the condemned, writhing in anguish and convulsively struggling with evil demons. The whole scene is pervaded by horror : there is no joy in the countenances even of the blessed ; and the Virgin, standing beside her Son, turns away her head with an expression of sorrowful dismay. Universally allowed to be a marvellous effort of human skill, the "Last Judgment" is inferior in beauty, if not in power, to the paintings of the vault. In it the great master has broken completely loose from all the traditions of Christian art, and his chief aim appears to have been to prove his knowledge of muscular development at every stage of human life, and his power of

expressing all the most terrible of human emotions. Powerless rage, terror, doubt, and the struggle between fear and hope, are alike admirably rendered in this awful scene. Several engravings of the "Last Judgment" are in the British Museum.

Michael Angelo's only other paintings of importance were two frescoes in the Pauline Chapel, Rome, of the "Crucifixion of St. Peter" and the "Conversion of St. Paul." They are now nearly destroyed; but the British Museum contains some old engravings after them.

The National Gallery has lately (1868) acquired an unfinished picture of the Entombment of Christ (No. 790), by Michael Angelo; it also contains his design of a "Dream of Human Life" and that of the "Raising of Lazarus," both supposed to have been executed by Sebastian del Piombo, his best pupil. In the latter there are some figures probably from the great master's own hand.

Of Michael Angelo's pupils the best were Marcello Venusti, Sebastian del Piombo—three of whose works are in the National Gallery—and Danielle Ricciarelli or Da Volterra, who worked out something of an independent style of his own. His finest work, the "Descent from the Cross," is in the church of the Trinita de' Monti, at Rome.

We may conveniently here mention Andrea del Sarto (1488-1530), whose real name was Andrea Vannucchi, as a contemporary of Michael Angelo, who attained to considerable excellence as a colourist, and enriched

Florence with many fine original frescoes and altarpieces, of which those in the Annunziata are among the best. The National Gallery contains a portrait of himself and a "Holy Family."

(c) *Raphael and his Pupils.*

We have now to consider Raphael Sanzio, or more properly Raffaello Santi of Urbino (1483-1520), surnamed *Il Divino* (the Divine), and generally considered the greatest of all painters. He was born at Urbino : his father, Giovanni Santi, was an Umbrian painter of some note ; and the young painter's earliest works were exponents of the peculiar style of the Umbrian School in its highest development. The pupil of Perugino, he was at first greatly influenced by that master ; and in speaking of his works we shall have to distinguish between three distinct styles—known as the Perugino manner, the Florentine, and the Roman—adopted at the three different periods of his life. Raphael, like the other master-spirits of his age, was a universal genius ; he excelled alike in architecture, sculpture, and painting, and was endowed with every quality which could endear him to his associates. No man inspired such universal confidence and affection, and no artist has exercised so wide and lasting an influence upon art as Raphael, by whose spirit we are even now met at every turn in every branch of art. What strikes us principally in our study of his character is the combination of the



highest qualities of the mind and heart—a combination rarely met with even in the greatest men, and perhaps never to so full an extent as in him and in the great musician Mozart, who may well be called a kindred spirit, though working in a different sphere. In the works of others, even of the most gifted masters, we find the influence of the intellect or of the affections predominating, whilst in those of Raphael they are inseparably blended; and it is this union of the highest faculties which produces that beautiful and unrivalled harmony which pervades everything from his hand. He exhibited in the highest degree the combination of the powers of invention with those of representation, sometimes known as the *formative* and *imitative* qualities. In invention, composition, moral force, fidelity of portraiture, and feeling for spiritual beauty, he is surpassed by none; in grandeur of design by M. Angelo alone; whilst in fulness of chiaroscuro and richness of colouring he is only excelled by the best masters of the Venetian School.

It will be impossible, having regard to our limited space, to do more than allude in the most cursory manner to the chief of Raphael's numerous works. Although he died at the early age of thirty-seven, he executed no less than 287 pictures and 576 drawings and studies, in addition to the series of frescoes in the Vatican and elsewhere. Descriptions of all of them, and a detailed account of his life, will be found in the translation of Passavant's "Raphael of Urbino," lately published.

Of the paintings executed under Perugino, the principal are a "Resurrection of Christ," in the Vatican, two studies for which are in the Oxford Collection; and the "Vision of a Knight," in the National Gallery. The earliest independent works are said to have been a Church-banner in S. Trinita at Citta da Castello; and a Crucifixion, in the possession of Lord Dudley, which was exhibited at the Royal Academy in 1871. On leaving Perugino's school in 1504, at the age of twenty-one, Raphael, eager to improve himself by the study of greater works than his master's, repaired to Florence, and found all that he required in the cartoons of Leonardo da Vinci and Michael Angelo, which excited his enthusiastic admiration. Peculiarly susceptible to the influences alike of the old and new Florentine schools, Raphael's transcendent genius manifested itself perhaps in nothing so much as in his marvellous power of assimilating and fusing, so to speak, with his own peculiar gifts all that was best and highest in the works of others, building up therefrom a lofty and independent style essentially his own.

Of the works of the first period of Raphael's life a "Madonna with St. Jerome and St. Francis" in the Berlin Museum, and the "Marriage of the Virgin" (known as the "Sposalizio") in the Brera, Milan, are among the most esteemed. In the last-named, which we engrave (Fig. 99), we see the Virgin attended by five maidens and St. Joseph by five youths, Mary's former suitors, whose disappointment is symbolized



The Marriage of the Virgin. By Raphael. Fig. 99.

by the flowerless reeds they hold. Of the paintings executed at Florence, in the master's second manner, we must name, as especially celebrated, the "Madonna del Cardellino" (with the Goldfinch), in the Uffizi Gallery, Florence; the "Madonna of the Tempi Family," in the Pinacothek, Munich; the famous "Madonna" in the Louvre, known as "La Belle Jardinière"; Lord Cowper's "Madonna," at Panshanger, Hertford; "St. Catherine," in the National Gallery; the "Entombment," an altar-piece, now in the Borghese Palace, Rome; and the "Madonna del Baldacchino" (of the Canopy), in the Pitti, Palace, Florence, which belongs to the close of the second period.

In the middle of the year 1508 Raphael was called to Rome by Pope Julius II. to aid in the adornment of the magnificent suite of apartments in the Vatican, which were to commemorate the temporal and spiritual power of the Papacy. The walls of three *stanzi* (*i.e.* rooms), and of the gallery or corridor leading to them from the staircase, and consisting of thirteen compartments or *loggi* with small cupolas, were covered with frescoes by the great master himself, or by his pupils after his designs.

In the first room, the Stanza della Signatura, Raphael represented in symbolic scenes on the walls the four great intellectual pursuits—Theology, Poetry, Philosophy, and Jurisprudence,—and adorned the ceiling with four allegorical figures of the same, with appropriate symbols. The fresco of "Theology"—also called the

Dispute of the "Holy Sacrament"—is divided into two portions; the upper containing the Holy Trinity with the heavenly host, and the lower the Eucharist on an altar surrounded by forty-three figures, many of them portraits: the fresco of "Poetry" represents the Parnassus, with Apollo attended by the Muses and the chief of the poets: that of Philosophy, the school of Athens, in which Plato and Aristotle occupy the centre, with Zeno, Diogenes, Aristippus, Epicurius, and other well-known Greeks, with their pupils, amongst whom many portraits are introduced: and that of "Jurisprudence," Gregory XI. dispensing Justice; Justinian giving the famous Pandects (*i.e.* the Roman Laws, made by order of Justinian from the writings of Roman jurists); and three allegorical figures of Prudence, Fortitude, and Temperance.

In the next stanza, that of Heliodorus, the frescoes are more strictly historical. We see the "Expulsion of Heliodorus from the Temple," in which Pope Julius II. is introduced as a spectator; the "Miracle of Bolsena," representing the Mass at which the miracle of the bleeding of the Host is said to have taken place; the "Discomfiture of the hordes of Attila," and the "Deliverance of St. Peter"—in all of which the power of the Papacy is directly or indirectly shadowed forth.

In the third chamber, the Stanza dell' Incendio, we have the "Fire in the Borgo Vecchio"—a marvellous work, full of the highest dramatic power, in which Raphael displayed consummate knowledge of anatomy

in the groups of terrified naked figures ; the "Coronation of Charlemagne," the "Oath of Leo III.," and the "Victory over the Saracens" in the time of Leo IV.

The frescoes in a fourth room, known as the Hall of Constantine, are from designs by Raphael, executed after his death by his pupils.

In the cupolas alone of the loggi there are no less than fifty-two subjects, which are called "Raphael's Bible," remarkable alike for dramatic interest, beauty of design, and majesty of execution. Viewed as the production of a single mind, they stand alone as a proof of Raphael's unrivalled versatility and creative genius. The decorative paintings and ornamental plaster-work in which these pictures are framed remain unequalled of their kind.

Other famous works of the Roman period of the great master's life are the Cartoons so well known to English students and visitors to the South Kensington Museum, originally designed for tapestries for the Sistine Chapel, by order of Leo X. (Fig. 100). The tapestries were woven at Arras, in Flanders, and are now in the Vatican ; reproductions of them are also preserved in the Berlin and Dresden Galleries.

The original designs, and copies after them, are so accessible that we need only add that they represent scenes from the Lives of the Apostles, treated with great dramatic power ; and that a second smaller series, with subjects from the Life of Christ, including the "Massacre of the Innocents" (the property of the

National Gallery, now scarcely recognizable, and kept under glass), was commenced shortly before Raphael's death.

During his residence in Rome, Raphael also painted



Elymas struck with Blindness. From Raphael's Cartoon. Fig. 100.

the famous frescoes of the Farnesina Palace, in which he gave proof of the love of antique subjects which characterized his later years, by choosing for representation the "Triumph of Galatea" (in which he was greatly

assisted by Giulio Romano), and the "History of Cupid and Psyche," by many critics supposed to have been executed entirely by his pupils, after his designs.

Besides these vast mural paintings, his architectural works—already alluded to (p. 102),—and the diligent share he took in the researches then going on amongst the ruins of ancient Rome, Raphael found time to produce a magnificent series of easel pictures, altar-pieces and portraits (including several of himself), of which we can only name the most important, taking first the "Holy Families" and "Madonnas," of which there are no less than fifty, into which Raphael threw all the religious fervour for which he was distinguished—viz., the "Virgin with the Diadem," also known as the "Vièrge au Linge," the "Vièrge au Voile," the "Slumber of Jesus," and the "Silence of the Virgin," now in the Louvre; the "Madonna di Fuligno," in the Vatican; the "Virgin with the Fish," in the Madrid Museum; the "Holy Family of Naples"; the "Madonna della Sedia" (Fig. 101), in the Pitti Palace, Florence, one of Raphael's most celebrated and favourite works; the "Holy Family," called the "Pearl," in the Madrid Museum; the "Madonna" of the Aldobrandini Family, or the "Garvagh Madonna," in the National Gallery, London; and, above all, the "Madonna di San Sisto," now the greatest treasure of the Dresden Gallery, evidently entirely from the master's own hand. Of his altar-pieces the most famous are "Christ bearing His Cross,"—known as "Lo Spasimo di Cecilia," having



once belonged to the Church of S. Maria del Spasimo, at Palermo, — now at Madrid, which is in every respect a masterpiece : and the “Transfiguration,” his last and best oil painting, left unfinished at his death, and carried at his funeral with the colours still wet, now the most valued possession of the Vatican. Of



The “Madonna della Sedia.” By Raphael. Fig. 101.

his smaller paintings we must name the “St. Cecilia,” at Bologna ; the “Vision of Ezekiel,” in the Pitti Palace, Florence ; the “Visitation,” in the Madrid Gallery ; the “Archangel Michael,” in the Louvre ; the “St. Margaret,” in the same gallery : and of his

portraits, that of himself, in the Louvre ; the "Fornarina," in the Barberini Gallery, Rome ; and those of Bindo Altoviti, in the Munich Gallery ; of a beautiful Roman Maiden, in the Pitti Gallery, Florence ; and of Julius II. (a copy of which is in the National Gallery), and Leo X., with two Cardinals, in the same collection.

On the death of Raphael at the age of thirty-seven all Europe was thrown into mourning, and for a time the inspiration of painters was gone. Never did one man's death create so vast a void—never was memory more fondly cherished. In the words of Kugler, "His works were regarded with religious veneration, as if God had revealed Himself through Raphael as, in former days, through the prophets."

Raphael's pupils and followers were extremely numerous, and many of his excellences were successfully imitated. His most celebrated scholar was Giulio Romano (1492-1546), well represented in our National Gallery by his "Mary Magdalene," "Capture of Carthage," etc., who took a share in the execution of many of his master's greatest works, and inherited his feeling for classic beauty and his powerful drawing, but not his grace of design or purity of colouring. A remarkable series of paintings by Romano decorate the Palazzo del Té, at Mantua.

We must also name Francisco Penni (died 1528), in whose works we recognise excellences similar to Romano's ; Timoteo della Vite, who shared Raphael's power of expressing religious fervour ; Pierino del Vaga,

who painted much at Genoa ; Bacchiacca, and Giovanni da Udine, who carried out his decorative designs and caught much of his spirit ; Innocenza da Imola and Bagnacavallo, who adopted his soft and beautiful style of modelling ; and Garofalo and Dosso Dossi, who acquired much of his force of colouring and command of chiaroscuro.

(d) *The Schools of Lombardy : Correggio and Parmigiano.*

Antonio Allegri, surnamed Correggio (1494-1534), introduced a totally new manner in the art of painting, and excelled alike all his predecessors and contemporaries in his chiaroscuro, and in the grace and softness of effect of his pictures. He was the founder of what is known as the Lombard or Parma School, and in the early part of his career was greatly influenced by Leonardo da Vinci ; but he soon displayed all those distinctive peculiarities which raised him at once to the highest rank. Whilst the masters of Rome and Florence cultivated form and expression almost exclusively, Correggio directed his attention to the harmonious play of light and shade, and to subtle combinations of colour. In the words of Sir Joshua Reynolds, " His manner, design, and execution are all very great, without correctness. He had a most free and delightful pencil, and it is to be acknowledged that he painted with a strength, relief, sweetness and vivacity of colour-

ing which nothing ever exceeded. He understood how to distribute his lights in such a manner as was wholly peculiar to himself, which gave great force and great roundness to his figures." He filled up all that was yet wanting in the masterpieces of his contemporaries, which appeared hard and dry compared with the soft melting lines, the gliding outlines, and transparent shadows of his graceful conceptions. He delighted in depicting the pleasurable emotions; and all his figures express heavenly rapture or earthly bliss: they are bathed, so to speak, in the joy of existence, and even in suffering have an expression of gentle melancholy rather than of woe. All is life, movement, and variety; and it must be owned that, in his love of expressing the passions, he sometimes degenerated into affectation.

His genius ripened early, and at the age of twenty he executed a large altar-piece known as the "Madonna di San Francisco," now in the Dresden Gallery, for the Franciscan Convent at Carpi, and a few years later a series of frescoes in the convent of S. Paolo, at Parma, in which the influence of Da Vinci is very noticeable. In 1520 Correggio was commissioned to paint the cupola and choir of S. Giovanni, at Parma. For the former he chose as a subject the "Ascension of Christ," which exhibits considerable grandeur of design, and is remarkable for the extensive use of foreshortening which the study of perspective had introduced; and for the latter the "Coronation of the Virgin," now destroyed. Later in his career the great master displayed consider-

able love of the antique, and in 1525 he painted for the Duke of Mantua the "Education of Cupid," now in our National Gallery, considered one of his masterpieces. Other works of a similar character are his "Leda with the Swan" and "Io and Jupiter," both in the Berlin Museum; and his "Danaë" in the Borghese Palace, Rome. To this period of his life belong many fine altar-pieces, "Holy Families," and sacred pictures. The Dresden Gallery is especially rich in works by Correggio—containing, amongst others, the famous Nativity, called the *Notte* (or "Night"), because it is lighted entirely by the nimbus round the head of the Holy Child; and the yet better known "Reading Magdalene." The Parma Gallery contains the famous "Madonna della Scodella" (Fig. 102), and the "St. Jerome," representing the Saint offering his translation of the Bible to the Madonna and Child,—also called "Day," on account of the fulness and radiance of the light diffused over the whole scene. In the Louvre are the "Marriage of St. Catherine," and the "Antiope"; in the Naples Gallery the Madonna known as "*La Zingarella*," from the peculiar head-dress of the Virgin; and in the National Gallery the famous "Ecce Homo," representing Christ presented by Pilate to the people, a "Holy Family" known as "*La Vièrge au Panier*," remarkable for the knowledge displayed in it of aerial perspective, and "Christ's Agony in the Garden," in which the master's peculiar command of light and shade is well illustrated—the Saviour being lighted from

Heaven, and the attendant angel by light reflected from the person of the Lord.

Correggio had no pupils who attained to any eminence; but he had many imitators, of whom Francisco Mazzola



“Madonna della Scodella.” By Correggio. Fig. 102.

—known by the name of Parmigiano (1503-1540)—was the chief. His style resembled Correggio’s in many particulars; but he also combined something of the

peculiarities of Michael Angelo and Raphael. Had he lived at any other period he would probably have risen to the highest rank as a painter; for, although inferior to the five great men we have named as the master-spirits of the age, he greatly surpassed most of his other contemporaries. He excelled in invention and design; and his later works are characterized by a correctness of drawing and grandeur of conception often wanting in those of Correggio. His "Vision of St. Jerome," in the National Gallery, is one of his earlier productions. In 1531 he commenced the frescoes of the choir of Santa Maria della Steccata, in which occurs the world-famous figure of "Moses breaking the Tables of the Law," which Sir Joshua Reynolds has chosen as a typical specimen of the correctness of drawing and grandeur of conception acquired by Mazzola through his study of the works of Michael Angelo, contrasting it with his earliest work, "St. Eustachius," in the church of St. Petronius at Bologna, in which the future master aimed "at grace and grandeur before he had learnt to draw correctly." Of his easel pictures, "Cupid making his Bow," in the Vienna Gallery, is considered the most remarkable; and of his altar-pieces, "St. Margaret," in the Bologna Academy.

(e) *The Venetian School.*

Comparatively free from the constant action of those external influences which were brought to bear on

the artists of Upper Italy, the Venetians steadily pursued the course commenced by the Bellini, and finally evinced a consummate mastery of colouring, which, as we have seen, was the predominant characteristic of the Early Venetian School. Seeking beauty for its own sake, they found it, so to speak, by transfiguring common nature,—by treating the events and objects of familiar life in a grand and lofty manner, which was the fitting expression of the love of splendour characteristic of the proud citizens of the Mistress of the Sea. The masterpieces of Giorgione, Titian, and others are a reflexion of the magnificence of Venice at this time; but a reflexion idealized and stamped with the impress of eternal beauty. The Venetian painters cultivated the sensuous rather than the intellectual side of human nature; and in their works faithfulness of pictorial representation is ever of greater moment than the moral lesson to be conveyed; and, with wonderful mastery over all the technical processes of their art, they rendered accurately the warm colouring of flesh—one of the painter's most difficult tasks—and the effects of light on different materials in a manner never surpassed.

Giorgio Barbarelli, called Giorgione (1477-1511), was the first to break free from the trammels of the Early Venetian School. The fellow-pupil of Titian, in the school of the Bellini, he soon proved his superiority to his masters, his paintings being distinguished for a luminous glow, a depth of colouring, and a breadth of outline never before attained. Few of his works now



remain. He is principally known by his portraits, of which the best are in the Manfrini Gallery, Venice; but the National Gallery contains his "Maestro di Capella giving a Music Lesson"—also ascribed to Titian; and Lord Ashburton possesses a group of a "Beautiful Girl laying her Head on her Lover's Shoulder." His best sacred picture—a "Virgin with Saints"—is in the Solly Collection, London; and the National Gallery contains one of the few historical paintings existing—the "Death of Peter Martyr." His works are all distinguished for poetic feeling, imagination, and vigour of touch.

Sebastiano del Piombo (1485-1547), if not actually the pupil of Giorgione, was much influenced by his style, and attained to considerable fame as a colourist and portrait painter. His "Raising of Lazarus," in the National Gallery, is generally considered his masterpiece.

The greatest Venetian painter of the sixteenth century was, however, Titiano Vecellio, called Titian (1477-1576), whose works combine the distinctive excellences of Giorgione and Correggio, with a lofty original character of their own. In colouring Titian stands pre-eminent; his rendering of flesh-tints has never been surpassed, and in his landscapes and groups his treatment of local colouring and chiaroscuro has seldom been equalled. He is considered the finest portrait painter of any age; his figures live on canvas; they are real beings, whom we seem to know as we look into

their calm and dignified faces, and they are as perfectly finished as the best works of the Dutch School. Aiming only at truth, Titian excelled all the other Italian painters in realistic imitation of nature ; and, although this very faithfulness precluded the development in his works of ideal beauty, they are all characterized by a calm nobility of figure and expression : his creations are as full of serene and conscious enjoyment of existence as those of Giorgione are of stern and active energy ; and in his long life of ninety-nine years he produced a series of masterpieces which raised him to the head of the new Venetian School.

It would be impossible in a work like the present to give anything like a full account of the numerous works with which Titian enriched all the great cities of Europe. In his early paintings he followed the style of Bellini, impressing it, however, with a power of his own. Of these the "Resurrection," above the high altar of S. Nazaro, in Brescia, is among the most important. More famous is his "Christ with the Tribute Money," in the National Gallery, of a somewhat later date, in which the Head of Christ is especially beautiful. Of the large sacred works in the master's completed manner, the "Entombment," in the Manfrini Palace, Venice, in which the most exquisite truth and beauty of form are combined with dignity of expression and depth of feeling ; the "Presentation," and the "Assumption of the Virgin," both in the Academy at Venice ; and the "Supper at Emmaus," in the Studj Gallery at Naples,

are among the principal. Equally famous is the picture in the National Gallery—known as *Noli Me tangere* (Touch Me not)—of “Christ appearing to Mary Magdalene after His Resurrection,” which also possesses two fine “Holy Families.” Titian’s most celebrated historical works are his “St. Peter Martyr,” which we engrave (Fig. 102), which formed the altar-piece in SS. Giovanni e Paolo at Venice, and has lately been destroyed by fire; and the “Martyrdom of San Lorenzo,” now much injured, in the Jesuits’ Church, Venice. The former was especially noted for the beauty of the landscape, in which the most delicate ærial effects of bright twilight were faithfully rendered; and the latter, for the peculiar results obtained by the meeting of the light from heaven and the flames of the burning pitch. In both we see faith and mental fortitude triumphant over physical agony.

The representation of suffering was not, however, at all congenial to the great lover of sensual beauty, whose peculiar excellences found fuller scope in the lighter and more cheerful subjects of heathen mythology, or of allegory; and the original genius he brought to bear upon the worn-out fables of antiquity is well illustrated in his “Diana and Calixto,” so often repeated, and in the celebrated “Venus” of the Uffizi Gallery, Florence; the “Bacchus and Ariadne” and “Venus and Adonis,” both in the National Gallery; the famous “Venus del Prado,” in the Louvre, and many other similar works. Of his allegorical pictures, the most famous are—the “Three



“St. Peter Martyr.” By Titian. Fig. 102.

Ages," representing a young shepherd and a beautiful maiden seated on the grass, with three winged children on one side, and an old man in the distance on the other ; and " Sacred and Profane Love," symbolized by two beautiful women seated on the rim of a fountain, now in the Borghese Palace, Rome. Titian's portraits are very numerous. Many of the finest are in England : one, for instance, in the Hampton Court Palace, of a dark man, with a face full of eloquence and feeling ; another in the National Gallery ; and two at Windsor Castle—one of a certain Andrea Franceschini, and one of Titian himself. More famous than either of these, however, are the portrait of a lady in the Sciarra Palace, Rome, known as Titian's " Bella Donna " ; and that of his daughter, in the Berlin Museum. We may add that a list of Titian's portraits would include all the celebrities of his time.

The Madrid Museum contains many fine easel pictures by Titian, the Vienna Gallery fifty-two authentic works, and the Louvre twenty-two. The great Venetian colourist lived to the age of ninety-nine, and was in the full possession of all his faculties, when he was carried off by the plague, in 1576. He was buried in the church of Santa Maria de' Frari.

Of his contemporaries, and we may also say his rivals, in the early part of his career, we must name Jacopo Palma, surnamed *Vecchio* (old) Palma (1518-1548), whose masterpiece is a " Pietà," in the church of S. Maria Formosa, Venice ; Paris Bordone (1500-1570),

whose most celebrated works are his "Tempest," in the Academy of Venice, and his "Tiburtine Sibyl," in which the principal figure is of the type of beauty peculiar to Titian ; Pordenone (1486-1540), one of the most distinguished masters of the Venetian School, who rivalled even Titian in his flesh-tints, represented in the National Gallery by his "Apostle" ; Alessandro Bonvicino, commonly called *Il Moretto da Brescia* (about 1490-1560), who left many fine altar-pieces to his native city, and several good easel pictures, two of which, a "Portrait of a Nobleman" and a group of "St. Bernard of Sienna and other Saints," are in the National Gallery ; and Moroni (1474-1529), a portrait painter, whose heads were, some of them, equal to Titian's,—author of the famous picture long known as "Titian's Schoolmaster," in the Sutherland collection.

Greater than any of these were two Venetian masters, who flourished towards the end of the sixteenth century, and kept alive the vitality of the Venetian School by the production of works of original genius and individuality long after the art of painting in the rest of Italy had fallen into the hands of mere mannerists and imitators. We allude to Jacopo Robusti, surnamed Tintoretto (1512-1594), and Paolo Cagliari, surnamed Veronese (1528-1588). The former studied for a short time under Titian, and aspired to combining his excellence of colouring with Michael Angelo's correctness and grandeur of form. In some few of his works he gave proof of considerable power : his "Miracle of

St. Mark," in the Academy of Venice, for instance, is finely conceived and forcibly executed; but he painted too rapidly to achieve the highest results, and his works are remarkable for their gigantic size rather than for their artistic qualities. The "St. George and the Dragon" is the only work by Tintoretto in the National Gallery; but two may be seen in Hampton Court Palace—his "Esther before Ahasuerus," and the "Nine Muses."

In the works of Paolo Veronese, the distinctive principles of the Venetian School are far more successfully fulfilled than in those of Tintoretto. They rival in magnificence those of Titian himself, whilst his delicacy of chiaroscuro, the sincerity with which he brought out the true relations of objects to each other in air and light, his genuine feeling for physical beauty, the softness and freedom of his pencilling, his mastery of true symbolism, and his power of catching the essential characteristics both of men and animals, give him a high position as an independent master. The "Marriage at Cana," now in the Louvre, is considered his finest work. It contains 120 figures or heads, including portraits of many of the greatest celebrities of his day, and is full of life and action. Scarcely less famous are his "Feast of the Levite," in the Academy of Venice; his "Supper at Emmaus," in the Louvre; the "Supper in the house of Simon," in the Durazzo Palace, Genoa; the "Family of Darius," in the National Gallery, which also contains one of his "Adorations"; his "Conse-

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creation of St. Nicholas, Bishop of Myra," and a finished study for his "Rape of Europa," in the Vienna Gallery.

We have still to name Jacopo da Ponte, surnamed *Il Bassano* (1510-1592), the founder of the Italian School of genre painting, whose works are remarkable for Venetian force of colouring and chiaroscuro. He excelled in landscapes, in painting animals, and in representations of still life. He is well represented in the National Gallery, which contains a "Portrait of a Gentleman," "Christ and the Money-changers," and the "Good Samaritan." "The Nativity," at San Giuseppe, and the "Baptism of Santa Lucella," at Santa Maria delle Grazie, both in Bassano, are considered his masterpieces.

The great Italian masters of the Renaissance devoted no inconsiderable portion of their energies to decorative painting—that is to say, to paintings so arranged as to form a part of the ornament of rooms and churches: in their hands this art attained to a perfection never before realized, except perhaps in the best days of Rome. The designs with which the Vatican and other important buildings were adorned comprised human figures, animals, flowers, and endless geometrical combinations. The early part of the fifteenth century was marked by a kind of transition from Gothic ornamentation, in which the grotesque element predominated, to that of the completed Renaissance, which was in effect a revival of the antique style of decorative painting, discovered in such buildings as the Baths of Titus and the mural



decorations of Pompeii, stamped with the impress of the original genius of Raphael, who did more than any other master to define the true limits and the true capabilities of purely decorative art. In the sixteenth century a want was felt of some greater variety of design than had hitherto been deemed admissible. As the century advanced the love of variety increased, and ideas were borrowed from every side, especially from the East, as is proved by the term "arabesque" having been applied to the decorative designs of Raphael.

We have now completed our account—necessarily incomplete—of the great Italian Cinque-cento masters; and, looking back upon the results obtained, before tracing the progress of the new movement in the rest of Europe, we find a simultaneous fulfilment of all the great principles of painting: form, design, and expression had been perfected in the Roman and Florentine Schools by Michael Angelo, Leonardo da Vinci, and Raphael; and colouring and *chiaroscuro* in the Schools of Venice and Parma by Correggio, Titian, and Paolo Veronese; spiritual beauty had found its noblest exponent in Raphael, and corporeal in Titian; the art of portraiture had attained to its highest development; landscape painting, properly so-called, though not much practised, had been greatly improved, and genre painting had been introduced; the religious subjects almost exclusively favoured in the fifteenth century had given place to some extent to those of antique mythology

and history; and a general love of art pervaded all classes. Unfortunately, the high position painting had thus gloriously won was not maintained, and even at the close of the sixteenth century there were signs of its approaching decadence.

#### IV.—RENAISSANCE PAINTING IN THE NETHERLANDS, HOLLAND, AND GERMANY.

IN the North of Europe, as in Italy, we find painting attaining to a position of the first importance in the fifteenth and sixteenth centuries; but, as we have seen in our account of architecture and sculpture, the art of the North of Europe differed in many essential particulars from that of the South. The Teutonic masters were uninfluenced by the models of antiquity which so strongly biassed Italian taste; and, unfettered by the trammels of old and sacred traditions, they went straight to nature for their models, and endeavoured to express their spiritual conceptions in familiar forms and homely scenes of every-day life, attaining thereby a truth to nature never surpassed. It cannot, of course, be denied that the men we have now to consider never attained to the exceptional excellence of Da Vinci, Michael Angelo, or Raphael; but their inferiority was, in a great measure, due to accidental and peculiar circumstances. The development of the Gothic style of architecture, and the preference in the Renaissance period for wood-carvings

rather than paintings as altar-pieces, limited the northern painters to a narrow field for the exercise of their art in manuscript illuminations and easel pictures. Moreover, in the countries under notice, there were no enthusiastic patrons of art ready to recognise and encourage genius: artists were compelled to work their way to eminence through difficulties of every kind—difficulties in which they often wasted their strength and the best years of their life; and, above all, the Reformation was occupying the thoughts of all earnest men, and throwing every other interest into the background. We maintain, however, that, with all these disadvantages, the simple truthfulness of Teutonic painting, its faithful rendering of individual character, its purity and distinctness of expression, and, above all, its thorough originality, give it a charm and value of its own. To sum up, in one word, the vital difference between the painting of the South and that of the North of Europe, we may say that the former is aristocratic—and the latter democratic.

### 1. *The Early Flemish and Dutch Schools.*

Even less is known of the Early Flemish than of the German School. The total destruction by iconoclasts in the sixteenth century of the works of the predecessors of the Van Eycks renders it impossible to trace the development of the great realistic Flemish School, of which Hubert Van Eyck was so distinguished a member; yet

many of the miniatures of the fourteenth century give a high idea of the capabilities of their artists. One by a certain John of Bruges, for instance, bearing date 1371, now at the Hague, displays great feeling for truth of form and expression, and we think we may fairly conclude this artist to be one of many who paved the way for the great masters of the fifteenth century.

Hubert Van Eyck (1366-1426) is generally styled the father of modern painting in the North of Europe, and occupies a position somewhat similar to that of Masaccio and Mantegna in Italy. His chief claim to distinction rests not, as was long believed, on the invention of oil colours, but on the removal of the obstacles to their employment for important works, and on the wonderful power, transparency, depth and harmony of colouring he acquired by their use. Until the time of Hubert Van Eyck oil colours were practically useless for any but minor purposes, as, in order to quicken the drying of the colours, a varnish of oil and resin was employed, which fatally injured their brightness. Hubert, by using a colourless varnish, obviated this difficulty, and, by judicious under-painting, attained an admirable balance in his tones and shadows. His manner combined the most profound and genuine realism with something of the idealism and symbolism of the middle ages, and he painted his sacred figures in a portrait-like manner, giving to all his works a dramatic and picturesque cheerfulness certainly never surpassed in freshness and simplicity by any

Italian master. He did not, however, escape the stiffness of design and hardness of outline generally characteristic of the Teutonic work of the middle ages and Early Renaissance. There exist only three works certainly attributed to Hubert Van Eyck—one, now in the National Museum at Madrid, representing the "Triumph of the New over the Old Testament"; a second, of "St. Jerome taking a Thorn from a Lion's Foot"; and a third, an altar-piece consisting of two rows of panels, formerly in the cathedral of St. Bavon at Ghent, but now dispersed, the central panel being at Ghent and some of the minor portions of the work in the Berlin Museum. Our illustration (Fig. 103) is from one of the wings of the lower portion, and forms part of the "Adoration of the Lamb," in which groups are advancing from either side towards the Lamb, occupying the centre. The upper picture consisted of three panels, with life-size figures of God the Father, Mary, and John the Baptist.

This great work\* was unfinished on the death of Hubert Van Eyck, and was completed by his brother Jan (about 1390-1440), whose paintings we have now to consider. Until quite recently the fame of Jan eclipsed that of Hubert, and the latter's important services to the art of painting in oils were attributed to him. It is now known, however, that Jan was indebted to his brother for instruction for many years, and that he formed his style from his works.

\* Reproduced in chromolithography by the Arundel Society.

In colouring, especially in his flesh-tints, he was pre-eminently successful, and his landscapes and portraits



Group of Pilgrims, from the Altar-piece by Hubert Van Eyck at Ghent.  
Fig. 103.

are remarkably true to life ; but he was wanting in feeling for spiritual beauty, and many of his saints are positively ugly. His earliest work, the "Consecration of Thomas à Becket as Archbishop of Canterbury," is in the possession of the Duke of Devonshire, at Chatsworth ; and the National Gallery contains three extremely fine portraits from his hand, one of which, supposed to represent himself and his wife, is considered his masterpiece, and is a wonderful piece of execution, every detail being exquisitely finished, and the colouring and chiaroscuro equal, if not superior, to anything produced at this early period of the fifteenth century. The Louvre, the Belvedere Gallery (Vienna), the Berlin Museum, the Academy of Bruges, and the Dresden Gallery contain masterly portraits from the same hand.

The Van Eycks appear to have been an artist family. We hear of a sister Margaretta, and a brother Lambert, who were skilful painters ; but no work can, with any certainty, be assigned to either of them.

The new and realistic mode of treatment introduced by the Van Eycks, and the new method of using oils, were eagerly adopted throughout Europe, and many great artists arose in the Netherlands, of whom Roger Van der Weyden, known as Roger of Bruges (about 1390-1464), was the most celebrated. The pupil of Jan Van Eyck, he imbibed much of his manner, whilst, in his religious enthusiasm, he rather resembled Hubert. His colouring is powerful, but not equal to that of the founders of his school ; and, unfortunately, his love of

truth sometimes led him to cultivate ugliness. Of his numerous works we can only name the principal :—a triptych in the Marquis of Westminster's collection in London ; the "Last Judgment," in the Hospital at Beaune ; a group of Saints in the Stüdel Institute at Frankfort ; an altar-piece representing the "Nativity," the "Annunciation," and the "Adoration of the Kings," in the Berlin Museum ; "St. Luke painting the Virgin," in the Munich Gallery ; and the "Descent from the Cross," in the Gallery at the Hague.

Roger Van der Weyden exercised an even greater influence over his contemporaries than the Van Eycks had done. In his school were formed both Hans Memling, the greatest Flemish painter, and Martin Schöngauer, the best German master, of the fifteenth century.

Hans Memling, the date of whose birth is unknown, but who is supposed to have died about 1495, was one of the most gifted and favourite masters of his day. In him the school of the Van Eycks reached its fullest development ; his works excelling in delicacy of execution, softness of outline, and feeling for grace and beauty, those of any of his predecessors. He also effected considerable improvements in colouring, chiaroscuro, and ærial perspective ; but was not so successful as Van der Weyden in the finishing of details. The National Gallery contains three pictures from his hand : two Madonnas with the Infant Christ, and a St. John the Baptist. Of his numerous works scattered through-



out Europe, the principal are the "Last Judgment,"—supposed to be the first he ever painted,—in the Dantzic Museum; a small altar-piece in St. John's Hospital at Bruges, and the exquisite shrine of St. Ursula in the same Hospital—a reliquary in the Gothic style, on which the history of the martyred princess is represented in a series of paintings in miniature, one of which we engrave (Fig. 104), full of the tenderest feeling for beauty; a large altar-piece with double wings in the cathedral of Lubeck; several easel pictures at Genoa; and the so-called "Travelling Altar-piece" of Charles V. at Madrid.

In the fifteenth century, the Dutch School was little more than an offshoot of that of Bruges. Its chief representatives were Albert Van Ouwater, who may be considered its founder, the contemporary of Roger Van der Weyden, and one of the earliest landscape painters of Holland; Dierick Stuerbout, called Dierick Van Haarlem (about 1391-1463), the first great Dutch painter who excelled principally in design: two of his paintings are in the Gallery of the Hague, and are known by the names of the first and second pictures of the Emperor Otho and the Empress Mary; Lucas Van Leyden (1494-1533), who adopted and exaggerated the realistic style, and excelled rather as an engraver than a painter, one of whose most important works is a "Last Judgment," in the Town Hall at Leyden; and Jan Van Mabuse (about 1470-1532), who deserves special recognition for the work he did in England, having preceded Holbein in showing

British artists what might be effected by honest study of nature: the group of "Henry VII. and his Children"



Group from the Shrine of St. Ursula. Fig. 104.

in Hampton Court Palace is from his hand; and the

National Gallery possesses an original portrait by him ; another important work, the "Adoration of the Kings," is at Castle Howard.

Towards the close of the fifteenth century, Antwerp became the commercial capital of Belgium, and at the same time the head-quarters of the school of painting. Here arose Quintin Metsys or Matsys (about 1444-1531), the greatest Flemish painter of his day, whose works are remarkable for beauty of form, delicacy of finish, solemnity of feeling, and softness and transparency of colouring. His draperies have an easy grace, rare in the pictures of his school, and his sacred figures are grand and dignified. On the other hand, the minor personages in his groups are often not only coarse but vulgar. His greatest work is an altar-piece in the Antwerp Museum, consisting of a centre and two wings, on which is represented the "Deposition from the Cross," with "Herodias' Daughter presenting the Head of John the Baptist to Herod" on one side, and the "Martyrdom of St. John the Evangelist" on the other. It is a noble composition, full of character and energy. A very celebrated picture by Matsys of "Two Misers" is in the Royal collection at Windsor : a "Money-changer" in the Louvre is also well known. As masters of the Early Flemish School we must also name Cornelius Engelbrechsten or Engelberg (1468-1533), a "Holy Family" by whom is in the National Gallery ; Joachim Patinier of Dinant (1490-1545), three of whose works are in the National Gallery ; and Herri de Bless (1480-1550), whose "Cru-

cifixion" and "Mary Magdalene" are in the National Gallery.

All these men were more or less intimately connected with the school of the Van Eycks, whilst certain peculiarities in their treatment of the nude and of life in action give them a resemblance to the masters of the sixteenth century, whom we have now to consider. We may, in fact, look upon the latter part of the fifteenth and the whole of the sixteenth century as a transition time—Flemish and Dutch art not having reached their highest development until the seventeenth century. The sixteenth century was marked by an unfortunate attempt to combine the peculiar excellences of the school of the Van Eycks with those of the Italian Cinque-cento masters. In his later works, Jan Van Mabuse was guilty of this mistake; and was followed by Bernhard Van Orley (1471-1541), a work by whom is in the National Gallery; Jan Schoreel (1495-1562), who first introduced the Italian style into Holland, and is represented in the National Gallery by a "Holy Family"; Michael Van Coxeyen (1499-1592), Heinrich Goltzius (1558-1617), and many others.

Towards the close of the sixteenth century, numerous Dutch and Flemish historical painters arose, who paved the way for a higher and more independent style of art. Of these we must name Otto Vænius, or Othon Van Veen (1558-1629), whose numerous works—of which the principal are in the Antwerp Museum—display great truth to nature and force of character;

Cornelius Cornelisser (1562-1638),—whose masterpiece is “Bathsheba bathing,” in the Berlin Museum,—distinguished by careful drawing and fulness of colouring; Abraham Bloemart (1564-1647),—whose best works, an “Adoration of the Shepherds,” and “Joseph’s second Dream,” are in the Berlin Museum,—chiefly famed for the harmony of tone, good taste, and right balance of his paintings; and Adrian Van der Venne (1589-1662), who excelled in portraits, landscapes, and genre paintings, and combined the realistic manner of his countrymen with something of classic feeling. One of his most remarkable compositions is that representing the Festival in honour of the Truce between the Archduke Albert and the Dutch Provinces in 1609, now in the Louvre.

Of the portrait painters who imitated Matsys’ peculiarly pronounced realistic manner, we must name Mark Gerard (died 1635), one of the principal portrait painters at the Court of Queen Elizabeth; Paul Van Somer (1576-1624), whose best works are in England, a portrait of Lord Bacon at Panshanger, and those of the Earl and Countess of Arundel at Arundel Castle, being among them; Michael Janse Mierevelt (1567-1651), who especially excelled in transparency of colouring, and whose portrait of Hugo Grotius in the Town Hall at Delft is considered his best; and Cornelius Jansen (died 1665), said to have been born in England, whose best works, which display great feeling for truth and refinement of taste, are dispersed in various private English collections: a portrait of the

Elector Frederick in the Hampton Court Palace may be cited as a fine example.

A great impulse was given to the art of landscape painting, at the close of the sixteenth century, by the Brothers Brill of Antwerp, Matthew (1556-1580), and Paul (1556-1626). The latter was one of the first to obtain harmony of light in landscape, and he greatly influenced for good the future masters, Rubens and Claude Lorraine. His "Tower of Babel," in the Berlin Museum, is considered one of his best works. As early landscape painters, we must also name Jan Breughel and Lucas Van Valkenburg; and, as among the first Dutch marine painters, Heinrich Cornelius Vroom, who flourished in the latter part of the sixteenth century, and who executed a sketch of the "Defeat of the Spanish Armada" for the Lord High Admiral of England; Adam Willaerts (1577-1640); and Jan Peters (1625-1677), whose picture of a Storm in the Munich Gallery is valuable, as an early specimen of the art in which the Dutch subsequently attained to such exceptional excellence.

## 2. *Painting in Germany from 1400 to 1800.*

In a previous chapter we have spoken of the early masters of the School of Cologne, who were, if we may so express it, strictly orthodox painters, expressing in their works unwavering devotion to the Church of Rome, and unflinching allegiance to the traditional

mode of treating sacred subjects. We have now to examine the productions of men imbued with the spirit of the Reformation—of men who, whilst stretching forward to that freedom of conscience in art as in religion which was finally attained at so terrible a cost, yet clung, with truly Teutonic steadfastness, to the weird symbolism inherited from the old Norse sea-kings,—pressing it, so to speak, into the service of the new doctrine, and hinting in their sacred pictures at a real and personal conflict between spiritual and material agencies, by the constant introduction of some weird fantastic monster, treated with a force and life which speak volumes for that deeply-rooted faith in the supernatural so startling in men of the strength of character of Dürer, Luther, and the great reformers of the day, and which, more than any other peculiarity, separates the art of Germany both from that of Italy, with its beautiful idealisation even of the powers of evil, and from that of Flanders, with its stern repudiation of all not actually manifest to the senses.

(a) *The Swabian School.*

The first great German master in whom we see the working of this double spirit—alike conservative and reformatory—was Martin Schöngauer, commonly called Martin Schön (1420-1499), of Ulm in Swabia, who began life as an engraver, and did not devote himself to painting until after a visit to Belgium, where he is

supposed to have studied under Roger Van der Weyden. He adopted something of his master's realistic manner, whilst retaining the feeling for spiritual beauty characteristic of his German predecessors, Meisters Wilhelm and Stephen and the Master of the Lyversberg Passion—combined, however, with a weird delight in physical distortion which is always painful and sometimes positively revolting. As an instance of this, we may cite his print of "St. Anthony tormented by Demons," in the British Museum. Anything more grotesque and fantastic than the horrible forms wreaking their spite upon the unhappy saint it would be difficult to conceive; yet the whole is redeemed from caricature by the nobility of the martyr's head, which admirably expresses calm superiority to bodily torture, and almost absolute mastery of mind over matter. The British Museum contains many other fine engravings from the same hand, of which we must name "Christ bearing His Cross," and the "Foolish Virgins." Schöngauer's paintings are extremely rare; an altarpiece of a "Madonna and the Infant Saviour," in the church of St. Martin at Colmar, is the chief, and is remarkable for purity of colouring and delicacy of finish. A small work known as the "Death of the Virgin," in the National Gallery, is attributed to him, but doubts have been lately thrown upon its authenticity. In our illustration (Fig. 105) we give an example of this master's style of engraving.

Bartholomew Zeitblom, of Ulm (about 1450-1518),



was, like Schöngauer, a Swabian master of the early Reformation period, and appears to have excelled him in sublimity of design and delicacy of colouring, but to have been inferior in power of drawing. His works



“The Crucifixion.” By Martin Schongauer. Fig. 105.

are essentially German, and are amongst the most important examples of Teutonic painting in the fifteenth century. His “Veronica,” in the Berlin Museum, and the wings of an altar-piece, with figures of the Virgin,

Mary Magdalene, and other saints, in the Stuttgardt Gallery, are among the principal.

We have now to turn to Augsburg, where we find a school arising characterized by a more decidedly realistic tendency than that of Ulm. At the head of this school stands Hans Holbein the Elder (1450-1526), father of the great Holbein who did so much for English art in the reign of Henry VIII. In the works of the founder of the great Augsburg School the influence of the Van Eycks and of Roger Van der Weyden is far more noticeable than in those of the masters of Ulm. Holbein's "Coronation of the Virgin," "Nativity," and "Martyrdom of St. Dorothea,"—three subjects forming one picture in the Augsburg Gallery,—is considered his principal work.

Hans Holbein the Younger (1498-1543), son of the painter named above, was not only the greatest German exponent of the realistic school, but one of the first portrait painters of any age, and, moreover, one to whom the British School of painting owes more than to any other master. Inferior in grandeur of style and fertility of imagination to his great contemporary Dürer, he excelled him in truth to nature, in feeling for physical beauty, and in command over all the technical processes of his art. Born of an artist family, and surrounded from babyhood by artistic associations, Hans Holbein the Younger early acquired a mastery over all the elements of design, as is proved by the remains of a series of frescoes executed for the Town Hall

of Basle at the age of sixteen, and by eight scenes from the Passion preserved in the Basle Museum; and there can be no doubt that he might have rivalled even Raphael in historical painting had he devoted his attention to that branch of art. He was the one German master, not excepting even Dürer, who freed himself entirely from the insipid conventionalism in the treatment of the human form which had so long prevailed, and his portraits have an individuality of character and clearness of colouring superior to anything of the kind ever produced in Germany. His "Last Supper," in the Basle Gallery, the so-called "Meier Madonna," in the Dresden Gallery (Fig. 106), and the series of woodcuts known as the "Dance of Death,"—skilful reproductions of which may be seen in almost every public library,—are among his best known and most spirited compositions. The last-named is a noble work, full of humour and poetry, and has been chosen by Ruskin as a specimen of the true use of the grotesque in art.

As is well known, Holbein spent a great portion of his life in England, and our royal and private collections contain many authentic works from his hand. Of these we must name, as among the most remarkable, a portrait of Erasmus, and the so-called "Ambassadors," both in the gallery of Longford Castle; a series of eighteen portraits of members of the Barber's Guild, in the Barber's Hall, London; a portrait of Lady Vaux at Hampton Court; and that of a young man wearing a black dress and cap, at Windsor Castle.



"The Meier Madonna," by Hans Holbein. Fig. 106.

The master's style may also be studied in the fine collection of drawings and engravings in the British Museum and the Royal collection at Windsor. Holbein's symbolic scenes are especially remarkable for their keen irony, and their bitter satire on the follies of his age; they express a sad and mournful realization of the power of evil, with a steadfast faith in the final triumph of good which redeems them from coarseness, and stamps them with the religious significance wanting to the works of the inferior men who copied his manner without catching his spirit.

We must here name as artists of the Swabian school in the sixteenth century, Sigismund Holbein (1465-1540), uncle of the master noticed above—a portrait by whom is in our National Gallery; Christophe Amberger (1490-1563); Nicolas Manuel (1484-1530); Martin Schaffner (about 1508-1541); and, above all, Hans Burgkmair (1493-1559), a master of considerable genius and varied power, whose best works are in the Augsburg Gallery, but whose peculiar characteristics may be studied in an "Adoration of the Shepherds" in the Royal collection, Windsor.

(b) *The Franconian School.*

In the School of Franconia, with Nuremberg for its head-quarters, the realistic style of the Netherlands was adopted and perhaps sometimes exaggerated. We find the same tolerance of ugliness, the same sharpness of

outline, as in the works of the early Dutch and Flemish masters, combined with an intensity of expression and a delight in the weird and fantastic even greater than in the productions of Swabian painters.

The master in whom all these peculiarities were most strikingly manifested was Michael Wohlgemuth (1434-1519), who did much to aid the development of German painting, and was the immediate predecessor of Albert Dürer. His best works are at Nuremberg; but the Liverpool Institution contains two fine compositions from his hand—"Pilate washing his Hands," and the "Descent from the Cross." His pictures have all considerable force and transparency of colouring, but are wanting in harmony of composition and general equality of tone.

Albert Dürer (1471-1528) was the father of modern German painting, and has been proudly called by his countrymen the "prince of artists." He was, without doubt, a master-spirit, and, had he met with the same recognition in his native land which he would have received had he been born in Italy, he would probably have taken rank with the men we have named as the greatest painters of any age; but, whilst gaining yet another finished master, we might perhaps have lost a teacher of spiritual truth whose works are, in their way, unique. Albert Dürer was among the first to bring the laws of science to bear upon art, and to demonstrate the practical value of perspective. He was a man of rare energy, versatility, and power of work; he excelled

alike in painting, engraving, sculpture and wood-carving, and in the latter part of his life published works on perspective, fortification, and other abstruse subjects. The chief characteristics of his painting are forcible drawing, breadth of colouring, individuality of character, vitality of expression and highness of finish,—combined, unfortunately, with a certain harshness of outline, an occasional stiffness in the treatment of drapery, and a want of feeling for physical grace and beauty. His works bear the impress of his own earnest yet mystic spirit, and are moreover a fitting expression of the complex German character, with its practical steadfastness of purpose, its restless intellectual cravings, never-satisfied aspirations after spiritual truth, and vivid force of imagination. Ever haunted by solemn questions relating to Death and the Life to come, Dürer feared not to look the most awful possibilities full in the face ; and in his works we may,—if we will throw ourselves into the experience of their author,—trace the gradual winning of certainty out of doubt—the gradual solving of the problem of the meaning of existence. Unable to free himself entirely from the fantastic element, apparently inherent in the very nature of German art, Dürer touched it with his own refinement : his quaint, unearthly figures are never vulgar—his most terrible forms are never coarse.

Albert Dürer's earliest known portrait is that of his father, bearing date 1497, in the possession of the Duke of Northumberland at Sion House. To the first part

of his career belong also a masterly series of woodcuts illustrative of the Apocalyptic Visions, in which great power of conception and force of design are displayed, the fantastic element being kept in due subjection ; the portrait of himself in the Florence Gallery (1498) ; that taken two years later, in the Florence Gallery (1500) ; an "Adoration of the Kings" (1504), in the Uffizi Gallery, Florence ; and an extremely fine portrait of an unknown man in the Duke of Rutland's collection at Belvoir Castle.

In 1506 Dürer visited Italy and spent some time in Venice, without apparently losing any of his own individuality of style. His famous "Virgin with the Rosegarlands," now in a monastery at Prague, was painted at this time, and is distinguished for all the master's peculiar excellences. It is unfortunately much injured ; but the museum of Lyons possesses a fine copy. To the year 1507 belong a very excellent portrait of a young man in the Belvidere Gallery, Vienna, and the single figures of Adam and Eve, now in the Madrid Gallery.

From the few years succeeding his visit to Venice date many of Dürer's finest works, such as the two series of woodcuts known as the "Little Passion" and the "Great Passion,"—the former consisting of scenes from the ministry of our Lord, and the latter of scenes from the actual Passion, Death, and Burial of the Redeemer,—in all of which the central figure is majestic and dignified, and the solemn subjects are treated with genu-



ine reverence and poetic feeling. Even more famous are the "Adoration of the Trinity"—now in the Vienna Belvidere, considered Dürer's finest painting—and the well-known engravings of the "Knight and Death" (1513) and "Melancholy" (1514). The former, which we have copied (Fig. 107), remarkable as it is for masterly drawing and powerful conception, is yet more valuable as an earnest of victory won, and a great problem solved. It is an expression of the artist's conviction of the final triumph of humanity over Death, the Devil, and all evil suggestions. Equally expressive of the subtle conflict in this world between joy and sorrow, good and evil, is the awful print of "Melancholy," in which we see the great Genius of the toil and knowledge of the world, wearing a laurel wreath upon her brow and with the instruments of science strewn around her, gazing with intense and melancholy foreboding into the dim future ; but, above the comet of evil omen and the winged bat bearing a scroll inscribed "Melencolia," rises the rainbow of Hope, and the light of future joy is beginning to gleam in the tearful eyes of the winged spirit ; whilst the little child beside her, with his tablet and pencil, ready to carry on the work she may not finish, is a symbol of the ever-new vitality of the human race. In "St. Jerome in his Study," produced about the same time as "Melancholy," the answer to the great question is more assured and definite ; the saint has acquired so thorough a mastery over the spirit-world that nothing can ruffle his holy serenity. Of Dürer's large oil paintings we must name

the "Apostles Philip and James" (1516), in the Uffizzi



"The Knight and Death." Dürer. Fig. 107.

Gallery, Florence; the portrait of the Emperor Maximilian (1519), in the Belvidere, Vienna; the half-length figures of SS. Joseph and Joachim and Simeon and Lazarus in the Munich Gallery (1523), produced after a visit to the Netherlands, which sensibly affected the great master's style; and two companion pictures—one of the Apostles John and Peter, the other of Mark and Paul—in the Munich Gallery: remarkable works, full of dignity and individuality of character, supposed to represent the four temperaments,—the melancholy being embodied in the face and figure of St. John, the phlegmatic in that of St. Peter, the sanguine in that of St. Mark, and the choleric in that of St. Paul.

England, we believe, contains but two paintings by Albert Dürer—a “Nativity” (also ascribed to Herri de Bleso) in the Marquis of Exeter's collection at Burleigh House; and a bust portrait of a Senator, in the National Gallery.

Of Dürer's later portraits the most remarkable are those engraved on copper of Cardinal Albert of Brandenburg, the Elector Frederick, Perckheimer, Melancthon, Erasmus, and other celebrated men of his day; and three portraits in oil—one in the Belvidere, Vienna, of a certain John Kleeberger; one in private possession at Nuremberg, of Jérôme Holzschuber; and one of Jacob Muffel, the property of Count Schonborn, of Pommersfelden, near Bamberg.

Dürer exercised a powerful influence throughout the whole of Europe, and had many followers and imitators,

to whom the general name of "the Little Masters" has been given, on account of the smallness of their works. They were, however, rather engravers than painters, and on that account we shall content ourselves with merely enumerating the principal : Heinrich Aldegrever (1502-1562); Hans Schaufflein (died 1540); Bartel Beham (1496-1540); Hans Siebald Beham (1500-1550); Albert Altdorfer (1488-1538), one of the greatest of Dürer's pupils, and a very successful colourist; George Pencz (1504-40), a man of considerable original genius and feeling for beauty; Jacob Binck (about 1490-1560); and, above all, Matthew Grünewald (about 1460-1530), who attained to an independent position, and gave proof alike of the influence of the Swabian and Franconian School, combining to some extent the advantages of both.

Contemporary with Dürer we find a great master arising in Saxony, imbued with the same earnestness and the same love of the fantastic and grotesque. We allude to Lucas Cranach (1472-1513), a native of Cranach in Franconia, whose style in its general characteristics resembles that of Matthew Grünewald, mentioned above, with whom he studied for some time. He was inferior to Dürer in drawing, in imaginative force, and feeling for truth of expression; but his large sacred pictures are remarkable for dignity and grace, whilst some of his minor works are full of pleasant humour. Of the former, the large altar-piece in the church of Schneeberg in Saxony—"Christ blessing Little Children," the property of the Baring family;

and the altar-piece at Weimar, representing the "Crucifixion,"—in which fine portraits of Luther and of the artist himself are introduced,—may be cited as good examples; and the "Fountain of Youth," in the Berlin Museum, as an instance of the latter. Cranach's chief strength was, however, in portraiture, and in subjects suitable for purely realistic treatment. The National Gallery contains a very fine Female Head from his hand, and portraits of the celebrities of his day are plentiful in the various Continental collections.

After the death of Lucas Cranach, Albert Dürer, and Hans Holbein, painting rapidly declined in Germany, as in Italy; but, before we speak of the artists of the next two centuries, we may add that the art of glass-painting was carried to the greatest perfection in the fifteenth and sixteenth centuries by the Germans and Flemings, and that they maintained their superiority in this respect over the other Continental states until the close of the seventeenth century.

The seventeenth century was marked by a few feeble unsuccessful attempts to imitate the great Italian masters of the Renaissance; but it was not until the beginning of the eighteenth century, when Germany was to some extent recovering from the effects of the Thirty Years' War, that any artists arose of sufficient individuality to merit special notice, and who aided in the transition to better things. Of these we may name as among the more remarkable: Balthasar Denner (1685-1749), a successful portrait painter, famed for the minute finish of his works;

Raphael Mengs (1728-1774), one of the first to attempt to revive the rigid correctness of classical painting, who failed, however, to catch the spirit of antique art; Maria Angelica Kauffmann (1742-1808), already alluded to as a sculptor, many of whose paintings are in England,—a picture of “Religion with the Virtues,” in the National Gallery, and a portrait of the Duchess of Brunswick at Hampton Court Palace, amongst others; Christian Dietrich (1712-1774), and Daniel Nicolas Chodowiecki (1726-1801).

#### V.—MODERN PAINTING.

##### 1. *Painting in Italy in the Seventeenth, Eighteenth, and Nineteenth Centuries.*

IN a previous chapter we alluded to the decline of painting in Italy on the death of the great masters of the Renaissance—a decline marked by the same peculiarities as that which succeeded the golden age of sculpture; technical dexterity ranking higher than artistic genius, and the minor peculiarities of celebrated men being servilely imitated, without any attempt to catch their spirit or grasp the meaning of their grand conceptions.

As early as the close of the sixteenth century an attempt was made to revive the art of painting in Italy, and two distinct classes of artists arose to whom the general names of *Eclectics* and *Naturalists* have been given—the

former endeavouring to combine the best qualities of all the great Cinque-cento masters with the imitation of nature; the latter professing to study nature exclusively, and to imitate faithfully and boldly every detail of ordinary life. These two schools exercised great influence, alike on each other and on their contemporaries in other countries. The leading Eclectic School of Italy—that of Bologna—was founded by Ludovico Carracci (1555-1619), in conjunction with his two cousins, Agostino (1558-1602) and Annibale Carracci (1560-1609). Ludovico appears to have been rather a teacher than an original painter. His principal works are at Bologna—his “Enthroned Madonna with SS. Francis and Jerome,” a “Transfiguration,” and a “Nativity of St. John the Baptist,” being considered the finest. He is represented in our National Gallery by a group of “Susannah and the Elders.” His principal characteristics are easy grace of execution, power of expressing sorrow, and skilful imitation of the chiaroscuro of Correggio.

Agostino Carracci is better known as an engraver than a painter; but he produced several fine easel pictures noticeable for delicacy of execution, of which two—“Kephalus and Aurora,” and the “Triumph of Galatea”—are in the National Gallery.

Annibale greatly excelled both Ludovico and Agostino, and, had he not been fettered by his mistaken desire to combine naturalism with imitation of the great masters, he would probably have worked out an original

and superior style. As it is, his works have about them something of Correggio, Paolo Veronese, Michael Angelo, and Raphael, without any distinctive character of their own,—the artist's feeling for truth of nature and vigour of conception only now and then shining through, so to speak, the mannerism with which they are overladen. Many of Annibale's works are in England—the "Three Marys," and the "Dead Christ," at Castle Howard, for instance; and the eight subjects at the National Gallery: "Christ appearing to Simon Peter after His Resurrection," "St. John in the Wilderness," two Landscapes with figures, "Erminia taking refuge with the Shepherds," "Silenus gathering Grapes," "Pan and Apollo," and the "Temptation of St. Anthony."

Of the numerous pupils of the Carracci, Domenico Zampieri, surnamed Domenichino (1581-1641), and Guido Reni, were the chief. The former was a successful imitator of Raphael's manner, and also caught much of the style of Agoſtino Carracci; giving proof, however, of considerable individual power in the heads, and indeed in the general treatment of many of his groups. His "Communion of St. Jerome," now in the Vatican; his "Four Evangelists," in the cupola of the church of St. Andrea delle Valle at Rome; and his frescoes of incidents in the Life and Martyrdom of St. Cecilia, in S. Luigi, Rome, are among his most famous compositions; and the National Gallery contains two landscapes with figures,—a "St. Jerome with the



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Angel," and a powerful group of the "Stoning of St. Stephen."

Guido Reni (1575-1642) was an artist with considerable feeling for beauty of form, and great skill in execution, especially in colouring; but he was wanting in force of expression, and his conceptions seldom rise to the rank of the ideal. His "Madonna della Pietà" and the "Massacre of the Innocents" at Bologna, his "St. Paul and St. Anthony" in the Berlin Museum, the unfinished "Nativity" in the church of San Martino at Naples, and the fresco of "Aurora and Phœbus" on the ceiling of a pavilion in the garden of the Rospigliosi Palace at Rome, are among his most famous works; he is represented in our National Gallery by his well-known "Ecce Homo," a "Coronation of the Virgin," a "Magdalene," "Christ and St. John as Children," "Lot and his Daughters," and "Susannah and the Elders." Our illustration (Fig. 108) will serve to give some idea of his peculiar style.

We must also name as distinguished members of the Eclectic Schools of Italy, Giov. Francesco Barbieri, surnamed Guercino da Cento (1590-1666), who excelled in brilliancy of colouring, depth of chiaroscuro, and power of expression, as instanced in "Dido's Last Moments," in the Spada Gallery, Rome, and the group of "Angels weeping over the Dead Christ," in our National Gallery; Giov. Battista Salvi, surnamed Sassoferrato (1605-1685), a tolerably successful imitator of Raphael, and somewhat brilliant colourist, represented

by two "Madonnas" in the National Gallery ; and Carlo Dolci (1616-1686), who painted Madonnas and Saints with considerable grace and spirit, and is best known by his "St. Cecilia" in the Dresden Gallery, and "St. Andrew immediately before his Execution," in the Pitti



"A Madonna." By Guido Reni. Fig. 108.

Palace, Florence, a replica of which is in the Earl of Ashburnham's collection.

The Naturalists did not found so important a school as the Eclectics. Their determination to imitate nature exactly as she appeared to them led them into many

xtravagances, and altogether defeated their own object. Anxious to shrink from the representation of nothing real, however terrible, they lost sight of that hidden meaning which so often removes the horror of the most awful scenes, giving to them a spiritual beauty which physical distortion cannot destroy; and their works are pervaded by a tragic pathos, a passionate misery, inexpressibly painful.

At the head of the Naturalistic School stands Michael Angelo Amerighi da Caravaggio (1569-1609), whose works have some affinity with those of the great artist whose name he bore, and who gave proof, in spite of many shortcomings, of great original power and poetry of feeling. His "Entombment of Christ," in the Vatican, is his most famous work: the figure of the Virgin admirably expresses abandoned sorrow, and that of Christ is full of grandeur and dignity, though wanting in divinity. The "Beheading of St. John," in the Cathedral of Malta, and a portrait in the Louvre of the Grand Master of Malta, are also very fine; and we may name the "Cheating Gamester"—several times repeated, the best example being in the Sciarra Palace, Rome—as a spirited composition of the genre class.

Salvator Rosa (1615-1673) was a naturalistic master of secondary importance to Caravaggio, who painted landscapes, historical subjects, and genre pictures, excelling principally in portraits,—a likeness of a Man, in the Pitti Palace, Florence, being said by Kugler to be "almost comparable to Rembrandt." In landscapes

Rosa worked out something of an original style, and many of his wild mountain-scenes are full of pathetic beauty. A sea-piece in the Berlin Gallery, of a vessel being driven on rocks in a storm, is a wonderfully forcible rendering of a terrible convulsion of nature.

At the close of the seventeenth century Pietro Berettini da Cortona (1596-1669), in spite of great original talent, exercised a most pernicious influence on Italian art by the introduction in his works of startling effects of colour and chiaroscuro, which were eagerly studied and imitated by many scholars; thus finally sealing the fate of Italian painting, which has never again rallied from the insipid mannerism into which it sank at the beginning of the eighteenth century. The influence of Winckelmann, the great German writer on antique art, who spent some time in Italy, led to a partial attempt to revive the classical style, but without producing any permanent result; and at the present day, although taking part to some extent in the artistic activity which has marked the whole course of the nineteenth century, Italy remains far behind the other countries of Europe,—the works exhibited from time to time by Italian artists betraying French influence, and altogether lacking the originality and deep religious feeling which so long characterized Italian art.

## 2. *Painting in Spain.*

Not until the sixteenth century do we meet with what may be called a school of painting in Spain. The

prevalence of Mahometanism was antagonistic to the development of pictorial art; and when the Moors were finally overthrown the Roman Catholic religion brought with it the paralysing influence of the Inquisition, beneath which it was impossible for art to progress. The first formation of the Spanish School appears to have been due to the settlement in Spain of Flemish artists; but in its perfected character it showed considerable affinity with Italian art, especially that of Naples and Venice,—stamped, however, with a gloomy asceticism peculiarly its own, from which even the best works of its greatest masters are not free. The painting of Spain was essentially naturalistic—we never meet with the idealism so prevalent in Italy: faithful representations of Spanish life in the cloister, the palace, or the streets are plentiful; and in this peculiarity we notice a resemblance to the English School, of which the Spanish has been designated as an anticipation.

The first distinguished Spanish painter was Antonio del Rincon (about 1446-1500). Of his few remaining works, the principal is his "Life of the Virgin," in the church of Robledo de Chavela, near Madrid. He appears to have had considerable power of design.

Luis de Vargas (1502-1568) was a painter of greater merit, who studied at Rome, and introduced the Cinquecento style into Spain. His works are remarkable for brilliancy of colouring, character and expression, but are wanting in harmony of tone.

Greater than either of these was Luis de Morales

(about 1510-1586), surnamed the Divine, on account of the ascetic sanctity of his works. His efforts were cramped by the narrowing thralldom of the rules with which Spanish painters in his time were compelled to comply, and most of his heads express agonized despair or hopeless resignation. The only specimens of his works out of Spain to which we are able to refer are three paintings in the Louvre. They are remarkable for a warmth of colouring unusual to Spanish artists.

Vicente Joanes, or Juanes (1523-1579), was no less ascetic than Morales, and prepared for his work by prayer and fasting. He studied in Italy, and has been called the Spanish Raphael. Many of his works are in the Louvre. They are all of sacred subjects, and, whilst bearing witness to their artist's assimilation of Italian elements of design, they retain the Spanish character of gloomy and impassioned fervour.

Pablo de Cespedes (1538-1608), well known as a writer on art, was one of the best of the early Spanish masters. He excelled alike in colouring, chiaroscuro, invention, and composition. His "Last Supper," in the cathedral of Cordova, is considered his masterpiece.

Juan de las Roelas (about 1558-1625) was not inferior to him in colouring, and perhaps surpassed him in design and character. One of his principal works is a painting of "Sant Iago at the Battle of Clavigo," in Seville Cathedral. The Louvre contains three paintings attributed to him, one of which is a fine portrait of his daughter. He was one of the earliest masters of

the school of Seville, which became so famous in the seventeenth century.

Francisco Ribalta (1551-1628), and Domenico Theotocopuli, surnamed *El Greco*, who flourished at the latter end of the sixteenth century, must also be mentioned amongst the forerunners of the great masters of the seventeenth century presently to be noticed. The former was a correct and forcible designer, who enriched his native place, Valencia, with many fine works: the altar-piece in Magdalen College, Oxford—"Christ bearing His Cross"—has been attributed both to him and to Morales; and *El Greco*, who is well represented in the Louvre, excelled in colouring and design.

Francisco Pacheco (1571-1654) must be mentioned here on account of the school he founded, in which Alonzo Cano and Velasquez were scholars; although, as a painter, he cannot take high rank, and, as a writer on art, he exercised a detrimental influence upon its development in Spain.

Alonzo Cano (1601-1669), already alluded to as a sculptor (p. 268), was a painter of high original genius, whose works—principally portraits and Madonnas—were chiefly distinguished for force of design, rich and vigorous colouring, and bold execution.

Francisco de Zurbarran (1598-1662) was one of the first Spanish painters in whom we recognise an independent and national style. In his works the strength and weakness of his school are alike strongly brought

out ; the heads are powerful and lifelike, admirably expressing religious fervour, mental agony, or triumphant faith. The colouring and chiaroscuro are remarkable for depth and breadth ; but the design of large groups is wanting in harmony, and there is no attempt to idealise or tone down the expression of suffering. The individualism and realism of the Spanish School are well illustrated in the National Gallery by a full-length figure of a " Kneeling Monk " by Zurbarran, which is so vividly natural that we almost expect to catch some of the muttered words of agonised supplication. The " St. Thomas Aquinas," a large allegorical work in the Seville Museum, is considered Zurbarran's best picture.

We have now to speak of the two great painters in whom Spanish art reached the zenith of its glory : Velasquez and Murillo, both of Seville.

Diego Velasquez (1599-1660) takes rank as a portrait painter with Titian and Vandyck, and was the head of the school of Madrid. His style is strictly naturalistic, and his power of imitation has seldom been rivalled. Whilst studying the works of all the great masters of Italy, he yet retained his own individuality, stamping everything he touched with the dignity of purpose and strength of will by which he was distinguished. His compositions give us a vivid insight into the national life of his day ; the figures are evidently studied from the life, and the most humble scenes, whilst faithfully rendered, are never vulgar under his treatment. With a keen sense of humour, and a wide



sympathy with human nature, under whatever rough disguise, he gave to his rustic groups a life and character scarcely inferior to that with which we are familiar in Hogarth's marvellous satires. Of works of this class his "Water-seller of Seville," now at Apsley House in the possession of the Duke of Wellington, and the "Toppers," in the Madrid Gallery, are among the best known. Of his historical compositions we may name, as a typical example, the "Surrender of Breda"; and of his numerous portraits, those of Philip IV. on Horseback in the Madrid Gallery, and of Pope Innocent X. in the Doria Palace, Venice, are especially fine. The picture known as "Las Meninās" (the Maids of Honour), in the Madrid Gallery, is, however, considered Velasquez's masterpiece: it represents Velasquez himself painting the portrait of the young Infanta of Spain, surrounded by her maids of honour.

Velasquez is well represented in the National Gallery, which contains two portraits of Philip IV., a "Nativity," and the "Dead Warrior," or "Orlando Dead,"—the authenticity of which has lately been disputed; and many fine works from his hand are in private possession in England.

Bartholomé Esteban Murillo (1618-1682), the contemporary of Velasquez, may be taken as the chief representative of the Spanish school of religious painting. His works are principally remarkable for softness and brilliancy of colouring, devotional feeling and picturesque delineation of national character. The

"Immaculate Conception," in the Louvre, is one of his best sacred pictures; and the "Holy Family," and the well-known "St. John and the Lamb," both in the National Gallery, are good examples of his manner of treating sacred subjects, which was rather sensuous and sentimental than elevated. He excelled principally in representations of the lower classes of Spain—a fact accounted for by the difficulties of his early career, which brought him into immediate contact with the life of the streets. His pictures of merry beggars making the best of their hard lot are better known and more popular than his more ambitious works, and are collected in the various Continental and English galleries; an excellent example is in the Dulwich Gallery, which also contains the famous "Spanish Flower Girl." "The Spanish Beggar Boy," in the National Gallery, is equally characteristic. The Berlin and Munich Galleries and the Louvre are rich in works by Murillo—the last-named containing three out of eleven large paintings, forming one series painted for the hospital of the Holy Charity at Seville, by many critics considered his finest composition. The "St. John" we engrave (Fig. 108) is in the Madrid Gallery.

On the death of Velasquez and Murillo, although they formed many scholars, painting in Spain sensibly declined. Juan de Valdes Leal (1630-1691) maintained for a short time the reputation of the school of Madrid, but throughout the eighteenth century not a single artist of note arose in Spain; and the civil wars and convulsions

of the present century have prevented the formation of any important modern school, although Spanish painters have sent many fine works to the different recent



“St. John.” By Murillo. Fig. 108.

exhibitions. As men of the day whom we refrain from criticising individually, but whose works are generally characterized by force and warmth of colouring, we may

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name Fortuny, Madrazzo, Rosales, Palmaroli, Gisbert, Gonsalvo, Maureta, Agrasot, Ruiperez, and Gisa.

### 3. *Painting in France.*

Until the end of the eighteenth century the French School was but an offshoot of the Italian. Francis I., although a liberal patron of art, always showed a marked preference for the works of Italian masters, and did little to encourage native talent. The only great French painters of the Renaissance period who did not belong to the Italian School were François Clouet, known as Jeannet (1510-1574), and Jean Cousin, who died about 1560, the former distinguished as a portrait painter, and the latter as an architect, sculptor, and painter. Clouet's principal works were portraits of the French Royal Family, and Cousin's most famous painting is a "Last Judgment," in the Louvre. The National Gallery contains a portrait of a man in the costume of the sixteenth century.

What is known as the French School of painting was founded by the Italians Il Rosso, Primaticcio, and Niccolò dell' Abate. Its two chief representatives were Nicolas Poussin and Claude Gellée of Lorraine, known as Claude Lorraine, both of whom studied and practised their art principally in Italy.

Nicolas Poussin (1594-1665), the founder of what is called the Heroic style of landscape painting, excelled chiefly in the treatment of landscapes and classical

subjects. He was a man of powerful character, but devoid of sensibility ; and did not shrink from painting all the terrible details of the most fearful scenes. His pictures of the Plague and similar subjects are almost shocking in their intense reality ; his best works are of more cheerful subjects, such as Bacchanalian dances, which, although sometimes coarse, are spirited and lifelike. A good picture of this class called the "Bacchanalian Dance" is in the National Gallery, in which he is well represented. His landscapes are characterized by dignity, harmonious distribution of masses, and a general lowness of tone, with the constant occurrence of beautiful foliage faithfully and carefully rendered.

Claude Lorraine (1600-1682), inferior in power to Poussin, is more generally admired on account of the soft brightness of his pleasing landscapes, which attract the most superficial lover of beautiful scenery. He began life as a pastry-cook, and was indebted to a certain Agostino Tassi, a landscape painter of Rome, into whose service he entered in that capacity, for lessons in his favourite art. Claude's nature was essentially gentle, and he shrank from depicting any distortion or disturbance of nature. His effects of sunlight, his general treatment of aerial perspective, and his rendering of calm water are still unrivalled, except perhaps by Turner, with whom he is considered to have some affinity ; but he never rose to the ideal, or produced anything of really vital power. Claude may be well studied in the

National Gallery, which contains a fine collection of his works.

We must here mention Jacques Callot (1593-1635) as a clever artist of the seventeenth century, who produced a series of spirited etchings full of humorous satire on the follies of his day.

Eustache Lesueur (1617-1655), well known by his series of paintings from the Life of St. Bruno, in the Louvre, was one of the greatest French painters of the seventeenth century. In his style he much resembled Raphael, although he never left France. His heads and draperies are especially fine, and he would perhaps have exercised a permanent influence on French art, had not his career been cut short by death before he had obtained the recognition he deserved.

Charles Lebrun (1619-1690) was a painter of considerable power, who introduced a somewhat theatrical mode of treatment, and may be taken as a representative artist of the time of Louis XIV. His "Battles of Alexander," executed by command of that monarch, are considered his masterpieces. He delighted especially in battle-scenes, and enriched the Louvre with many fine works of that class.

As contemporaries of the men we have enumerated, we must name Gaspard Dughet (1613-1675), who took the name of Poussin on his marriage with the sister of that great master, a work by whom—the "Destruction of Niobe's Children"—is in the Dulwich Gallery; the brothers Le Nain, whose works show considerable

individual character, and are more purely national than any we have been reviewing; Pierre and Nicolas Mignard; Philippe de Champagne; and Jacques Courtois, called Borgognone,—all faithful exponents of the spirit of their age, and good illustrators of the tone of the court of Louis XIV.

At the beginning of the eighteenth century painting in France had declined in power, and had become little more than a means of the glorification of the favourites of the hour. From this degraded position it was rescued by the genius of Anthony Watteau (1684-1721), who stands at the head of the school of the eighteenth century, which may be characterized as purely national, and may be said not only to have influenced the style of all later French masters, but also that of the British School. Watteau excelled in technical execution, truth of character, and easy grace of design. He unfortunately confined his practice to minor subjects, faithfully rendering the artificial society of his day, which afforded little scope for lofty or ideal treatment. Several of his works are in private possession in England, and have been exhibited from time to time. They are all of the same general character—charming pastoral scenes treated with the *naïveté* and grace which peculiarly distinguished all their artist undertook.

Of Watteau's numerous imitators, Lancret (1690-1742), Pater (1696-1736), and Chardin (1699-1770) were the most successful.

The works of Boucher (1704-1770) show all the faults

of the French School without the beauty of finish, grace, and truth to nature of those of Watteau.

Greuze (1725-1805) is well known for his genre pictures, which have so often been engraved, and for his beautiful female heads—many of which, the property of Sir Richard Wallace, are exhibited at the Bethnal Green Museum. Greuze and Lancret are the only two of Watteau's immediate followers represented in the National Gallery, which contains the *Head of a Girl* by the former, and the "*Four Ages of Man*" by the latter.

François Lemoine (1688-1737), chiefly famous for his "*Apotheosis of Homer*," painted on canvas and fastened to the ceiling of the Salon d'Hercole at Versailles; and Joseph Vernet (1714-1789), a landscape painter of some merit, must also be named as important masters of the close of the eighteenth century; and Joseph Marie Vien (1716-1809) appears to have to some extent originated the new movement which was so energetically carried forward by David (1748-1825).

At the close of the eighteenth and beginning of the nineteenth century, an attempt to revive a so-called classic manner in painting in France was made by Jacques Louis David (1748-1825), with whom the great sculptor of the same name already noticed (p. 274) studied for some time. As is well known, Frenchmen were affected with a violent rage for everything antique at the time of the Revolution, and the art of David therefore appealed powerfully to their sympathies. His works are chiefly



characterized by correctness of drawing, ideal beauty of form, and a generally low tone of colouring. They are wanting in force and vitality of expression, and resemble too much, in their coldness and rigidity, works of sculpture of a secondary class. As typical specimens of this master's style we may name his "Horatii," the "Death of Socrates," the "Assassination of Marat," and the "Rape of the Sabines."

David founded an important school, but many of his pupils broke loose from the trammels of the antique by which he himself was bound, and attained to the highest excellence as historical painters, turning to nature for their models, and imbuing French art with new force and vitality. Of these men we will briefly notice the most eminent : Gros (1771-1835) ; Guerin (1794-1833) ; Pierre Paul Prudhon (1758-1823); and Jean Louis Géricault (1791-1824), who, whilst retaining his master's classic beauty of form, may be said to have finally liberated his countrymen from cold and lifeless classicalism by his patient study of nature as it appeared in his own time. Géricault's most famous work is the "Raft of the Medusa," in which the highest dramatic power is displayed. Unfortunately, however, his career was early cut short by death; but his work was carried on by Leopold Robert (1795-1849), whose compositions, of which the "Reapers of the Roman Campagna," now in the Louvre (known as "Les Moissonniers"), is the chief, are faithful and at the same time poetic renderings of the life of the people of his day.

Jean Ingres (1780-1867) combined all the best qualities of the classicism of David and Géricault with a beauty of expression, a delicacy of execution, and an ideal truth of portraiture, seldom, if ever, surpassed in modern times. Of his many works, we may name the "Œdipus"; the "Vow of Louis XIII.,"; the "Apotheosis of Homer," on the ceiling of the Louvre; the "Stratonice"; and "La Source," a picture which attracted great attention at the International Exhibition of 1862.

With Ingres and Géricault we must rank Eugene Delacroix (1799-1863), a brilliant colourist, whose works greatly resemble those of Géricault.

Horace Vernet (1789-1863), principally known by his battle-pieces taken from contemporary history, such as his Jemappes, Wagram, etc., which are most of them in the Louvre, and are characterized by force of colouring, dramatic life, and power of treating crowded groups with effect.

Paul Delaroche (1797-1856), who, like Vernet, treated principally famous scenes from modern European history, such as the "Condemnation of Marie Antoinette," considered one of his masterpieces, and was equally distinguished for dramatic power and skilful treatment of crowded compositions.

Ary Scheffer (1795-1858), a Dutchman by birth, who belonged to the French School, and was one of the first painters of sacred subjects of the present century. Scheffer, though not insensible to the charms of classic art, was greatly influenced by

the "Romantic" movement to which we have already had occasion to refer (p. 272), and his works have a poetic grace and softness of execution which have rendered them extremely popular. His sacred pictures are well known in England: we may name as typical examples of his manner, "Le Christ Consolateur," "Christ bearing His Cross," and "St. Augustus and his Mother." The illustrations of Faust,—such as "Margaret at the Fountain,"—are also great favourites; and his portraits have been justly admired.

Hippolyte Flandrin, recently deceased, must be named as a powerful upholder of the classic style, principally known by his frescoes for the church of St. Germain des Près, Paris; Jean Baptiste Isabey (1767-1855), as a miniature painter of eminence; and Constantine Troyon (1813-1865), as a landscape painter, whose works are characterized by a subdued tone of colouring, delicacy of effect, and skilful rendering of homely scenes.

To conclude our notice of painting in France, we find the French School of the present day (1874), chiefly represented by the pupils of the men above enumerated, taking an extremely high position. Every department of art is diligently cultivated by men of genius who have mastered all the technical requirements of painting; but, though the school of the present day exhibits the results of high culture as well as great talents, there are some serious defects. An extravagant treatment of the nude, often offensive to refined taste, and a strong tendency to a theatrical and unreal mode of representing

all subjects which at all admit of dramatic treatment, are especially conspicuous blemishes.

Adhering to our rule of abstaining from criticising living artists, we can only give the names of the most celebrated French painters of the day : Meissonier, Gérôme, Jules Breton, Eug. Fromentin, Edouard Frère, Diaz, Jaque, Isabey, Corot, Dupré, Rousseau, Cabanel, Couture, Bougereau, Hamon, Jalabert, Henriette Browne, Millet, Courbet, Merle, Jeanron, Ziem, Rosa Bonheur, and Gustave Doré are all well known and appreciated in England, and ably maintain the high reputation of French art in the various branches of painting practised by them.

#### 4. *The Modern Flemish and Dutch Schools.*

In a previous chapter we spoke of the decline of Flemish and Dutch art in the sixteenth century, in consequence of a mistaken attempt to imitate the great masters of Italy. It is now necessary to notice a revival of painting in the seventeenth century, both in Belgium and Holland, characterized by a return to the realism of the Van Eycks, combined with something of Venetian breadth, great harmony of colouring, and general balance of tone.

In Belgium the leader of the new movement was Peter Paul Rubens (1577-1640), who brought about a complete reform in Flemish painting. Gifted with a powerful original genius, Rubens threw into his works something

of the fire and energy we have noticed in those of Michael Angelo; and his mastery of colouring, his brilliant execution, fertility of imagination, and vitality of expression, are acknowledged by all, although it is impossible to deny that his figures are sometimes coarse, that he betrayed a want of feeling for spiritual beauty, especially noticeable in his sacred subjects, and that his love of realism led him to depict the most revolting scenes in all their naked deformity. In this he did but reflect the spirit of his age, when the old blind enthusiasm for an impossible ideal and devotion to the Church of Rome had been replaced, even in Catholic countries, by a laxity of faith and a practical matter-of-fact enjoyment of life and its sensual pleasures, accompanied sometimes with a corresponding indifference to the sufferings of others.

Rubens studied the principles of form in the school of his countryman Adam van Noort, and subsequently spent some time in Italy, in the studios of Paolo Veronese and Titian, where he acquired much of that mastery over effects of colour for which he was chiefly distinguished. Our limits forbid us to attempt any detailed account of the numerous works produced by this great master in his long career. Among the most celebrated, we may name the "Descent from the Cross," in the Cathedral of Antwerp, considered the finest sacred picture painted by Rubens; the "Communion of St. Francis," in the Antwerp Museum; the "Battle of the Amazons," in the Munich Gallery; the "Fall of

the Damned," in the same collection; the "Crucifixion of St. Peter," at Cologne; "Ignatius Loyola and Xavier casting out Evil Spirits," and the "Judgment of Paris," in the National Gallery, which contains a fine collection of works from the same hand;\* the "Festival of Venus," in the Vienna Gallery; the series of scenes from the life of Mary of Medici in the Louvre; the historical paintings relating to the life of Decius Mus, in the Lichtenstein Gallery; "Daniel in the Lion's Den," at Hamilton Palace; the "Wolf Hunt," in the possession of Lord Ashburton; the "Four Quarters of the Globe," in the Vienna Gallery; and the portraits of himself, his brother, Hugo Grotius, and Justus Lipsius in the Pitti Palace, Florence. Our illustration (Fig. 109), although not one of Rubens' principal compositions, may serve to give some idea of his dramatic power and force of expression. Rubens spent some time in England, exercising considerable influence over the British School of painting, and was knighted by Charles I.

Of Rubens' numerous scholars Anthony Vandyck (1599-1641), whose portraits are so well known in England, was the chief. Inferior to Rubens in imagi-

\* The following is a list of the works of Rubens in the National Gallery:—the "Abduction of the Sabine Women," "Peace and War," the "Conversion of St. Bavon," the "Brazen Serpent," two landscapes, a "Holy Family," the "Apotheosis of William the Silent of Holland," the "Judgment of Paris," the "Triumph of Julius Cæsar," the "Horrors of War," a portrait known as the "Chapeau de Paille," and the "Triumph of Silenus."

native power and energy of character, he excelled him in feeling for spiritual beauty, in elevation of sentiment, and refinement of execution. Vandyck was pre-



“The Raising of Lazarus.” Rubens. Fig. 109.

eminently a portrait painter, and as such is admitted to rank with Titian; but he also attained to high excellence in the treatment of sacred subjects, such as

the Crucifixion, the Descent from the Cross, etc. The "Crucifixion," in the cathedral of Mechin, is a fine example of this class; and we may also name a "Pietà," in the Munich Gallery; a small "Entombment," in the Antwerp Cathedral; and the "Virgin and Child Enthroned with SS. Peter and Paul," in the Vienna Gallery. Of his portraits the following are among the most remarkable: a "General in Armour," and "Isabella, Governess of the Low Countries," in the Vienna Gallery; the "Children of Charles I.," which we engrave (Fig. 110), in the Dresden Gallery; "Francisco di Moncada on Horseback," in the Louvre; the "Lady Venetia, wife of Sir Kenelm Digby," in Windsor Castle; "Charles I. Hunting," in the Louvre; another portrait of the same monarch, in the Vienna Gallery; the large group of the Family of John, Duke of Nassau, at Panshanger, Herts; that of the Pembroke Family, at Wilton; and the equestrian portrait of Charles I., at Windsor.

Vandyck is not well represented in our National Gallery, but many of his finest works are in the private possession of English noblemen and gentlemen. Of the few in the National Collection, we may name the portrait of Rubens, and that of the artist himself, as characteristic works.

Anthony Vandyck was as great a favourite with Charles I. as Rubens had been, and was also knighted by him. He died in London in 1641, having become almost naturalized in England.

Of the Flemish painters, who were contemporaries



with Rubens and Vandyck, the most celebrated were Gaspard de Craeyer (1585-1669), chiefly known by his "Martyrdom of St. Blaise," in the Museum of



"The Children of Charles I." By Vandyck. Fig. 110.

Ghent, the "Virgin and Child with Saints," in the Louvre, and the "Judgment of Solomon" in the Ghent Gallery.

Franz Snyder (1579-1657), who was second only to Rubens in his lifelike treatment of animals, as seen in his "Stag-hunt" and "Boar-hunt" in the Louvre, and

in his numerous works of a similar class in private collections in England.

Jan Wildens (1584-1653) and Lucas Van Alden (1595-1662), both great landscape painters, with genuine feeling for truth of nature and considerable mastery of colour and chiaroscuro.

Justus Sustermans (1597-1681), a successful portrait-painter, whose likenesses of Alexander Farnese, in the Edinburgh Gallery, and two of Galileo—one in Lord Methuen's possession at Corsham Court, the other at Trinity College, Cambridge—are well known.

None of Vandyck's scholars attained to the high excellence or great reputation of their master. Peter Van der Faes (1618-1680), the Sir Peter Lely of England, a portrait painter of some note, is the only one whose works merit special notice.

Jacob Jordaens (1593-1678), the pupil of Rubens, ranks second only to Vandyck. A man of great original genius, his constant intercourse with Rubens did not deprive him of his own individuality. He had a keen sense of humour, and some of his works give us admirable pictures of the every-day life of his time. In colouring he was the equal, in the treatment of chiaroscuro the superior, of Rubens; but in feeling for beauty of form, and in finish of execution, he fell short of his great master. His "Bean Feast," several times repeated, is one of the best of his popular pictures; and of his mythological and historical subjects we may cite as typical examples, "Jupiter and Mercury, with Baucis

and Philemon," in the Vienna Gallery; and a series of compositions illustrating the exploits of Prince Frederick Henry of Orange, in the House of the Wood, near the Hague.

We must here mention a painter who held an independent position both in France and Brussels, and has been claimed alike by the French and Flemish Schools. Philippe de Champagne (1602-1674) was a native of Brussels, but spent the greater part of his life in Paris. He was a very successful landscape and portrait painter; his works of the former class being characterized by poetic feeling, force of colouring, and tenderness of chiaroscuro, and those of the latter by truth to nature, individuality of character, and general harmony of tone. As instances of this, we may name his landscapes, with scenes from the life of St. Mary of Egypt, in the Louvre; the group of his invalid daughter—a Port Royal nun, attended by the mother superior of her convent—the well-known Agnes Arnauld; and the portraits of himself and Robert Arnauld, in the Louvre.

Of the numerous genre painters of Belgium of the period under review (seventeenth century), David Teniers (1610-1694) holds the very highest rank. He was the son of an artist of the same name, of considerable power, who is indeed said to have been the founder of the great Belgian School of genre painting, and enjoyed the instruction both of his father and of Rubens, without, however, being sufficiently influenced by either of them to lose anything of his own distinctive character.

He was not only the best delineator of his day of the manners and customs of his contemporaries in every rank, but the greatest genre painter of any period. The leading characteristics of his style are force, combined with lightness of touch—every dash of his brush being full of meaning and character, harmonious balance of grouping, delicacy of execution of details, and spirited arrangement of figures ; and a keen and irrepressible spirit of humour breaking out at every turn. No rank, however elevated, was safe from his satire : the guard-house and castle, the philosopher's study, the cell of the saint, were all vividly portrayed ; and it cannot be denied that the master's intense love of truth at all costs led him sometimes into coarseness and vulgarity, as instanced in the group we engrave (Fig. 111), and that he evidently revelled in the representation of physical misery and discomfort.

Teniers is well represented in the National Gallery, which contains the well-known " Players at Tric-trac or Backgammon," " Boors Drinking," an " Old Woman Peeling a Pear," with several other genre pictures and landscapes. Of his works on the Continent, the following are among the most remarkable :—a " Guard Room, with Peter denying Christ in the background," in the Louvre ; a " Drinking Party," and a " Monkey-and-Cat Concert," in the Munich Gallery ; a " Peasant Wedding," in the Vienna Gallery ; and the " Temptation of St. Anthony," in the Berlin Museum.

As great contemporaries of Teniers who approached

him in lifelike treatment of every-day scenes, we must name Peter Breughel the Elder (1520-1569), whose chief works are in the Vienna Gallery, of which the "Peasant Wedding" is one of the most characteristic; his sons, Peter (1569-1625) and Jan Breughel (1568-1625), the



Genre Picture. By Teniers. Fig. 111.

former surnamed "Hellish Breughel," on account of his delight in painting devils, robbers, and other desperate characters; and the latter "Velvet Breughel," on account of his love of high life. Both these masters constantly figure in the works of Teniers, with whom

they were connected by marriage. Peter is well known by his "Christ bearing His Cross," in the Antwerp Museum ; and Jan by his "Four Elements."

It is impossible to attempt any account of Teniers' numerous scholars and imitators, none of whom attained to anything like the distinctive excellence of the great leader of genre painting. We can only add that the high reputation of Flanders for genre and portrait painting was to some extent maintained until the close of the century by such men as Wallerant Vaillant (1623-1677) and Gonzales Coques (born in 1618) ; for animal painting by Paul de Vos (born in 1600) and Peter Boel (1625-1680) ; for landscape by Jacob Van Artois (1613-1665), Cornelius Huysmans (1648-1727), and Peter Rysbraeck (1665-1729) ; and that Daniel Segers or Zegers (1590-1661) raised flower painting to the position of an independent art.

Turning now to Holland, we find the Dutch School,—no longer an offshoot of that of Belgium,—occupying an important independent position in the middle of the seventeenth century, its masters painting chiefly familiar subjects of every-day life, landscapes, sea-pieces, battle-scenes, etc.—large historical and allegorical compositions being seldom attempted. The tendency of the Dutch School had always been realistic, and in the period under review this tendency found its highest development, and was carried up to quite a noble range of art by Rembrandt Van Rhyn (1608-1669), a master who changed the traditions of the Dutch School, and raised

it to the high position it so long held. He excelled alike in every style, and treated the noblest subjects—such as “Christ healing the Sick,” or the most homely scenes—such as a Cook tossing her Cakes in a Pan, with equal felicity. His works are principally remarkable for perfect command of chiaroscuro, picturesque effect, and truth to nature. He combined the greatest freedom and grace of execution with thorough knowledge of all the technical processes alike of painting, engraving, and etching. The effects of light and shade in his etchings have never been surpassed. He has been justly called the Dutch Correggio. His landscapes and sea-pieces are vividly faithful representations of the inhospitable North, with its dull level stretch of ocean and dreary shores; whilst his interiors give us lifelike glimpses of the domestic life of the home-loving Dutch people. The want of feeling for refined physical beauty with which he has been charged, in common with all his countrymen, is perhaps to some extent accounted for by his intense sympathy with the people with whom he was brought in contact—a sympathy which enabled him to catch and fix a likeness on canvas or on copper with the fidelity of photography without its coldness. That he was not without the power of appreciating spiritual elevation of sentiment is proved by the pathos of some of the heads in his “Descent from the Cross,” in the Munich Gallery, and in a similar subject in our National Gallery. Of his numerous works we can only name a few of the most celebrated:—the “Anatomical

Lecture," in the Hague Gallery; the "Night Watch," in the Amsterdam Collection; "Christ appearing to Mary Magdalene," in Buckingham Palace; the "Good Samaritan," in the Louvre; and "Duke Adolphus of Guelders threatening his Father," in the Berlin Museum: of his portraits we may name as especially fine those of the Shipbuilder and his Wife, in Buckingham Palace; those of the Burgomaster Six and his Family, at Amsterdam; that of a Rabbi, in the National Gallery; and that of a Man, name unknown, in the same collection. It is, of course, beyond the scope of our present work to enumerate even the principal of the etchings by which Rembrandt is so well known; but we engrave a specimen (Fig. 112), which may serve to give some faint notion of the marvellous effects of light and shade he obtained with the simple means at his disposal. He is well represented in the National Gallery, which contains, in addition to the works alluded to above, six portraits; a group of "Amsterdam Musketeers"; a "Nativity," in which Rembrandt's mode of treatment of chiaroscuro is exemplified in a very effective manner; a landscape, with figures of Tobias and the Angel, equally valuable as an example of his peculiar mode of contrasting masses of light and shade; and several works of minor importance.

As great contemporaries of Rembrandt, we may name Franz Hals, of Mechlin (1584-1669), who to some extent paved the way for Rembrandt, and whose



works were inferior only to his in picturesque effect, harmony of tone, and breadth of chiaroscuro, as illus-



“The Raising of Lazarus.” By Rembrandt. Fig. 112.

trated by his “Archers’ Guild,” at Amsterdam, and his “Civic Guard,” at Haarlem ; and Bartholomew Van

der Helst (1613-1670), a truly great portrait painter, with a keen sense of humour and a thorough command over all the technicalities of painting—well known by his “Archers’ Festival in Commemoration of the Peace of Westphalia,” in the Amsterdam Gallery, and represented in the National Gallery by a fine portrait of a Lady.

Of Rembrandt’s numerous pupils and imitators, Ferdinand Bol (1609-1681), Nicholas Maas (1632-1693), and Jan Van der Meer (born about 1632),—the two former well represented in our National Gallery,—appear to have been the chief. It is very probable that some of the paintings attributed to Rembrandt are really the work of one or other of these artists.

As great genre painters who occupied an independent position in the seventeenth century, we must notice Gerard Terburg (1608-1681), who excelled principally in the treatment of costumes, every detail being most delicately finished—as we may see in the “Guitar Lesson,” and the famous “Peace of Munster,” in the National Gallery.

Metsu (1615-1658), whose works, many of them of small size, are characterized by refinement of execution, pictorial effect, and brilliant transparency of colouring,—represented in the National Gallery by his “Duet” and the “Music Lesson.”

Gaspar Netscher (1639-1684), equally successful with Metsu in force of pictorial effect, and perhaps superior to him in feeling for physical beauty, as instanced in three

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small works in the National Gallery—"Blowing Bubbles," "Maternal Instruction," and a "Lady Spinning."

Jan Steen (1626-1679), a painter who delighted in scenes of mirth and revelry, his works being characterized by broad humour, which was sometimes coarse, but never offensive, and who is well known in England by various pictures in private possession, such as his "Ninepin Players," in the collection of Lord Ashburton.

Gerard Douw or Dou (1613-1680), one of the most famous of the Dutch genre painters, excelling Terberg, Metsu, and Netscher in finish of detail and delicacy of execution—well known for his "Blind Tobit," at War-dour Castle, in which the influence of Rembrandt is very distinctly noticeable; his "Woman sick of the Dropsy," in the Louvre, considered his masterpiece; the "Evening School," in the Amsterdam Gallery; and his own portrait and the "Poulterer's Shop," both in the National Gallery.

Franz Van Mieris (1635-1681), the scholar of Douw, resembling him in general manner, Jan Steen in humour, and Metsu in delicacy of execution—well represented in all the Continental galleries,\* especially in the Munich Gallery, which contains, amongst other fine works, a very beautiful portrait of himself.

Adrian Brouwer or Brauwer (1608-1641), who delighted in representing scenes of low life, which he rendered in a marvellously lifelike and natural manner;

\* A "Lady with a Parrot" is the only work by Mieris in our National Gallery, and is not a good example of his style.

chiefly known by his works in the Munich Gallery, of which the "Card-players Fighting" is considered one of the best.

Adrian Van Ostade (1610-1685), by far the greatest of the painters of this class, whose works are chiefly homely scenes from his native country, full of life, spirit, and individuality of character. Many of the best of them are in England,—such as the "Card-players," in the Baring collection, the "Violin-players," in Buckingham Palace, the "Alchemist," in the National Gallery, and the "Lawyer reading a Document," in the Bridgewater Gallery. The "Artist at his Easel," in the Dresden Gallery, and the "Itinerant Fiddler," in the Hague Museum, are among the greatest of his works in Continental collections.

Adrian Van der Werff (1659-1722), noticeable amongst his realistic contemporaries for his faithfulness to the old ideal traditions—of which, however, he was but an unskilful exponent, as we see in his "Ecce Homo" and sixteen scenes from the Life of Christ, all in the Munich Gallery; but succeeding in representations of child-life, in such works as the "Girl with the Kitten," and the "Boy with a Pig," in Buckingham Palace.

Philip Wouvermans (1626-1668), chiefly celebrated for the beauty of the landscapes in his pictures, executed in a spirited and masterly manner, and for his battle and hunting scenes, in all of which a white horse is introduced,—well known by his "Hawking Scene," in the Amsterdam Gallery; the "Stable," in

the Dresden Gallery ; the six scenes, with landscapes, in the Dulwich Gallery, of which the "Sale of Fish on the Coast of Scheveningen" is especially characteristic; the five pictures in the National Gallery—the "Officer's Halt," the "Interior of a Stable," a "Group on the Beach," an "Old Man gathering Faggots," and a "Landscape, with Gentlemen on Horseback and Beggars"; and, above all, the "Coup de Pistolet," in Buckingham Palace.

Paul Potter (1625-1654), chiefly distinguished for the beauty and nobility of the animals in his pictures, many of which represent cattle, and for his faithful rendering of chiaroscuro and tenderness of colouring ; —his "Young Bull, with a Cow, some Sheep and a Shepherd," in the Hague Gallery; the Group of Cows and other animals, in the Grosvenor Gallery; the "Farm-yard," in the St. Petersburg Gallery; and "Orpheus taming the Wild Beasts," in the Amsterdam Museum, —are among his principal works; and he is represented in the National Gallery by a landscape with cattle.

Nicholas Berchem (1624-1638), inferior to Potter in his treatment of animals, but perhaps superior to him in mastery of aerial perspective,—his rendering of the play of light and shade upon foliage, whether at rest or stirred by the breeze, having seldom been excelled by Dutch artists,—well represented in the Louvre, by a "Shepherdess with her Cattle passing through a Ford," and a "Turk talking to a Woman"; in the Hague Museum, by a "Wild Boar Hunt"; and

in the National Gallery, by "Crossing the Ford," and a "Landscape, with Cattle." Lastly,—

Karel du Jardin (1625-1678), superior to Berchem in the treatment of figures and animals, and perhaps his equal in knowledge of aërial perspective, feeling for truth and correctness of balance in landscape;—his "Group of Cattle in a Meadow, with Rocks and a Waterfall," is considered his masterpiece; the National Gallery contains three fine landscapes, with cattle and figures, from his hand.

Of the Dutch masters who devoted themselves entirely to landscapes or sea-pieces, Albert Cuyp (1606-1672), Aart or Artus Van der Neer (1619-1683), Jan Wynants (born in 1600 and still living in 1677), Jacob Ruysdael (1625-1681), Meindert Hobbema (about 1600-1669), Jan Both (about 1610-1650), William Van de Velde the younger (1633-1707), and Ludolf Backhuysen (1631-1709), were the chief.

Cuyp is chiefly celebrated for sunlight and moonlight effects, his treatment of still water, with vessels, etc., and for the general brightness of tone of his works. As fine examples of his manner, we may name a landscape in the Dulwich Gallery, with dark cattle and a bright river; and one in the National Gallery (which contains five pictures from his hand), with two cows, and a man on horseback talking to a woman, in the foreground. Scarcely, if at all inferior to them, are two summer landscapes, in Buckingham Palace, and a winter one, in the Duke of Bedford's collection.

Van der Neer excelled in moonlight and sunset effects, as we see in his two masterpieces in the National Gallery—one an evening scene, with figures and cattle added by Cuyp; the other, a “River Scene by Moonlight.”

Jan Wynants was one of the first masters to apply the strictly realistic principles of Dutch art to landscapes, and excelled in the treatment of delicate ærial effects and details of foliage. He is extremely popular in England, and is well represented in Buckingham Palace and other private collections, as well as in the National Gallery.

Ruysdael and Hobbema chiefly represented daylight scenes, and are celebrated for the beauty of their foliage, the clever distribution of light, and the general clearness and distinctness of their work. Both are well represented in the National Gallery; but Ruysdael's finest picture is in the possession of Mr. Sanderson of London, and Hobbema's in that of Lord Hatherton, in London. Ruysdael and Hobbema are allowed to stand at the head of the Dutch School of landscape painting; both were greatly influenced by Rembrandt, and, in their turn, had many followers and imitators.

Jan Both faithfully rendered the wide flat stretches of country of his native land; and is famous for the warmth of his skies, the melting softness of his distances, and the clearness with which he indicated the exact time of day he intended to represent. A land-

scape bathed in morning light, in the National Gallery, is considered one of his masterpieces.

William Van der Velde the younger (1633-1707) was the greatest Dutch marine painter. He spent some time in England, where many of his best works are to be seen—the National Gallery containing no less than nine, which illustrate well his feeling for pictorial effect, thorough mastery both of aerial and lineal perspective, and of the effect of light and shade on smooth or rough water.

Backhuysen, though inferior to Van der Velde, produced many admirable sea-pieces, remarkable for harmony of tone and spirited execution, of which a "View of the Texel," in the Bridgewater Gallery, and a "Sea in a Fresh Wind," in Lord Ashburton's collection, are among the best. His four sea-pieces in the National Gallery are also very fine.

In the seventeenth century the painting of flowers, fruit, and still life of every description was carried to the greatest perfection. Jan David de Heem (1600-1674), Adrian Van Utrecht (1599-1651), and William Kalf (1630-1693), may be named as among the most eminent artists of this class.

The end of the seventeenth and the whole of the eighteenth centuries were marked by a rapid decline in the art of painting, both in Belgium and Holland; and not until the present century was considerably advanced was there any definite or important revival. Until about 1830 the classic style of David was copied in



Belgium ; and in Holland the traditions of the old Dutch School were faithfully followed ; scenes of everyday life, landscapes, cattle, and inanimate nature being reproduced in somewhat wearisome monotony. At the present day, however, we note a change in the works exhibited by Dutch artists—the general treatment betraying French influence, and some of the delicate finish of execution so long characteristic of the Dutch School being lost. As great Dutch painters of the day, whom we abstain from criticising, we may name Bischoff, Israëls, Blommers, Bles, Alma-Tadema (who now lives in London), Bakkerhof, Schendel, Roelofs, Maris, Lamorinière, Van Os, Van Stry, Ommeganck, and Kockoek.

In 1830 a reaction, headed by Wappers, took place in Belgium against the lifeless classicism which had prevailed for some time ; and, since the establishment of the new Belgian kingdom, there has been a rapid advance in every branch of art,—the names of Leys, Gaillait, De Keyser, the brothers Stevens, Willems, Portaels, Verlat, Clays, Madou, and Verboeckhoven taking high rank amongst the great painters of the day. Baron Leys, recently deceased, was especially remarkable on account of the conformity of his art, as a painter, with the phase of art revived by the Gothic architects of our own country. The manners and customs and life of his own city in the middle ages lived again on his canvas, treated with a hard distinctness that recalls mediæval paintings, and disfigured by a broad black

outline to every figure ; on the other hand, learning, power, and skill were so combined by him with genius, that his quaint work took a high place during his life, and seems destined to exercise a lasting influence.

### 5. *The Modern German Schools.*

We remarked in a previous chapter that, on the death of Albert Dürer and Lucas Van Leyden, painting in Germany rapidly declined, the artists who immediately succeeded them endeavouring to combine national with Italian peculiarities, without attaining any definite or satisfactory result. The eighteenth century was marked by a tendency to copy French rather than Italian work; but one artist, Asmus Carstens (1754-1798),—inadequately supported by his followers, Eberhard Wächter and Gottlieb Schick,—attempted to check the rage for lifeless imitation, and to inaugurate a nobler style by the study of nature and of antique models. It was not until within quite recent days that a practical attempt was made to revive the old greatness of the German School, although complete theories of art were thought out and enunciated by some of the intellectual and enthusiastic members of the Romantic School of literature. Lessing, Goëthe, Schiller, and Richter all contributed more or less to define the abstract principles of painting ; and the revival of the present century, instead of being characterized, as we should have expected, by freedom and independence of style, is marked

by patient submission to abstract laws. Everywhere the student of German painting is met by proofs of high and noble endeavour and steadfast faithfulness to a preconceived and complete theory of art. The old wild symbolism and mysticism is kept in check; and the grand scheme of a complete national school, which originated in the enthusiasm of Overbeck, Von Schadow, and Cornelius at the beginning of the present century, is rapidly finding its fulfilment. Overbeck stands at the head of the new movement, and may justly be said to have restored the ideal style in sacred subjects, and to have revived the early Italian style as exemplified in the works of Fra Angelico. His principal picture is a fresco at Assisi—the “Miracle of Roses of St. Francis”; the “Influence of Religion on Art,” an oil painting in the Städels Institute at Frankfort, is also an important work. With the name of Overbeck must be associated those of Philip Veit, Joseph Führich, Steinle, and Deger, all of whom have chosen mediæval religion as their main theme.

Peter Von Cornelius (1783-1867), whose recent death enables us to enter into some details of his life and work, was the restorer of the long-disused art of fresco-painting on a large scale, and the founder of the Munich School. At the early age of nineteen he gave proof of considerable genius in some frescoes for the cupola of the old church of Neuss, and four years later produced a marvellous series of illustrations of Goëthe's “Faust” and of the “Nibelungen Lied,” full of bold in-

vention, but perhaps inferior in colouring and expression. In 1811 he went to Rome, where he remained for eight years diligently studying the works of the old masters; and on his return to Germany, at the invitation of Ludwig I. of Bavaria, whose liberal patronage of art has already been noticed, he embodied the results of his new experience in the great frescoes by which he is chiefly known, which adorn the Glyptothek and the Ludwig's Kirche at Munich—the former representing scenes from heathen mythology, the latter a series of events from the New Testament.

Of Cornelius' numerous pupils, Von Kaulbach—already mentioned in connection with modern fresco painting (see pp. 297 and 302)—was the only one who attained to anything of an independent style in the treatment of large compositions. His "Battle of the Huns," in the Berlin Museum, is his principal work.

As great living painters of the Munich School, who owe much to the generous recognition of Ludwig I. of Bavaria, we must name Julius Schnorr, Rottmann, the brothers Von Hess, Johann Schrandolph, Bonaventura Genelli, Moritz Von Schmidt, Chr. Ruben, Bernhard Neher, Ph. Tolz, Karl Piloty, Christian Morgenstern, and Gisbert Flüggén.

In addition to the two great schools founded by Overbeck and Cornelius, many good German painters of scenes of common life have arisen of late years, at the head of whom stands Wilhelm Schadow, founder of the school known as that of Düsseldorf, with which

those of Denmark, Sweden, and Norway, have a close and intimate affinity. Of Schadow's immediate followers, the principal are : Karl Friedrich Lessing, Eduard Bendemann, Heinrich Mücke, Christian Köhler, Hermann Stilke, Theodor Hildebrandt, Eduard Steinbrück, Karl Sohn, Emanuel Lentze, Rudolf Jordan, Jacob Becker, Karl Hübner, Adolf Schröter, Johann Peter Hasenclever, Ludwig Knaus, A. Schreyer, and the Swiss Vautier.

Jos. Anton Koch has been called the restorer of landscape painting in Germany in modern times, with whom must be associated Lessing, Leu Jude, Loppé, and Achenbach.

Every large town in Germany is now a centre of painting. In Berlin we find Karl Kolbe, A. von Klöber, Karl Begas, Fr. Krüger, Ed. Magnus, Adolf Menzel, and Julius Shrader, devoting their attention to romantic and historical compositions, whilst genre subjects are treated with great skill by Edouard Meyerheim, and many others. In Vienna, Peter Krafft, F. Waldmüller, and Jos. Danhauser practise genre painting ; and in Dresden a school has been founded by Julius Schnorr, which ranks many distinguished masters, such as Bendemann and Rethel, amongst its members. On the whole, therefore, the present position of painting in Germany is eminently satisfactory, and there is every reason to hope for continued success in the future. Rahn, Dietz, Max Lessing, and Mackart—all living artists—must also be named as men whose works are

becoming well known in England, and exercising an important influence on our native artists.

As painters of the day of various nationalities who have not come under notice in the course of our review, we may mention the Austrian, Engerth; the Greek, Litras; the Russians Gue, Popoff, Kotzebue, and Poroff; the Danes, Svereusen and Madame Jerichau; his Majesty Charles XV., Hoeckert, Tidemand—perhaps the most pathetic and powerful master of genre now living—and Fagerlin, all of Sweden or Norway.

#### 6. *The American School of Painting.*

Of late years there have been many and significant indications of the growth of a truly national school of American painting, the members of which, taking American historical incidents and grand American scenery for their subjects, are embodying in their works all that is most characteristic of life in the New World. Many of the great painters to whom we shall have to refer in our next chapter, as connected with the foundation and progress of the British School, were of American nationality, although their long residence in England, and acceptance of English honorary titles, justify us in including them amongst British artists. Of these the most distinguished were Benjamin West, J. S. Copley, C. R. Leslie, and G. S. Newton, whose works are all characterized by English feeling and English peculiarities.

Washington Allston (1780-1843) appears to have been the first to retain his American individuality unaffected by English art, and on this account occupies an important position with regard to American painting at the present day. He was a man with great feeling for beauty and refinement of taste, and his works are characterized by correctness of drawing, warmth of colouring, and a certain delight in the weird and fantastic such as is seldom met with either in English or American art. His earlier works were chiefly robber scenes, which he painted with great spirit and animation. After a year's residence in England, however, he turned his attention to historical subjects, and of his works of this class the principal are the "Dead Man revived," now in the Pennsylvanian Academy; "St. Peter and the Angel," in the possession of Sir George Beaumont; "Uriel in the Sun," and "Jacob's Dream," at Petworth. The unfinished "Belshazzar's Feast," now in the Boston Athenæum, however, is perhaps a more typical example of Allston's manner than any of these. The horror of the king, the dismay and astonishment of the courtiers, and the puzzled surprise of the magicians, are rendered with great dramatic power; and the effect is heightened by the calmness of Daniel quietly proceeding with his narrative, in spite of the confusion around him. Allston was elected a Royal Academician about 1818, and died at Cambridge, Mass., where he resided for some time, and worked at the picture above described, in his sixty-fourth year.

George Catlin, who died last year, must be mentioned as an American artist who faithfully rendered scenes of Indian life.

Of the living Americans who are ably contributing to found a national school, we must name Church, Bierstadt, Boughton, Hart, Kensett, Chapman, and Crossley, landscape painters; Emmanuel Leutze, David Huntington, Freeman, Hewell, and Healy, historical, genre, and portrait painters.

#### VI.—THE BRITISH SCHOOLS OF PAINTING.

THE schools we have now to consider differ in one essential particular from any of those we have been reviewing, except perhaps the American, in that their subjects, and the mode of treating them, are in every sense modern. Even the French, Belgian and German Schools of the present century owe much of their excellence, and many of their peculiarities, to traditions of the past, which it is impossible wholly to throw off; whereas English painters have no past to look back upon, no great triumphs to recall, except within quite recent days; and the early artists of our British schools had to win recognition against most deeply-rooted prejudices, before even their own countrymen could be brought to believe that any good thing could be produced by men of their nationality.

Until the eighteenth century, painting in England was mainly in the hands of foreigners, of whom Jan Ma-



buse, Hans Holbein, Sir Anthony More (Antonio Moro), Paul van Somer, Cornelius Jansens, Daniel Mytens, Rubens, Vandyck, Honthorst, Sir Peter Lely, the two Vandeveldes, Verrio, and Sir Godfrey Kneller were the chief. To Hans Holbein is mainly due the credit of teaching English artists the true principles of imitative art, especially of portraiture ; but each one of the men above enumerated exercised a more or less important influence on English taste, and the few native artists who arose formed themselves on the traditions of contemporary Continental schools.

The names of several celebrated English miniature painters of the sixteenth and seventeenth centuries have come down to us, who appear to have been equal if not superior to their Continental rivals. The works of Nicholas Hilliard (1547-1619) and his pupil Isaac Oliver (1556-1617), with Samuel Cooper (1609-1672), may be cited as noteworthy examples of what early English artists might have done had circumstances favoured their recognition.

As native painters of merit who were formed by foreign masters resident in England in the sixteenth and seventeenth centuries, we may name William Dobson (1616-1646) and Robert Walker (died about 1660), both successful portrait painters, but little inferior to Vandyck,—the former known by a portrait of Cleveland, at Bridgewater House, one of himself and his wife at Hampton Court Palace, and other works ; the latter by his numerous likenesses of Cromwell, one of

which is at Warwick Castle ; Robert Streater (1624-1680), author of several altar-pieces, etc. ; and lastly, John Riley (1646-91), the most distinguished of the early English painters, author of the " Group of Judges " at the Guildhall, and of full-length portraits of Lacey, the actor, in three characters, at Hampton Court—all spirited compositions, full of individuality and character.

Jonathan Richardson (1665-1745), one of the best art-critics England ever produced ; Charles Jervas (1675-1739), Thomas Hudson (1701-1779), the master of Reynolds, Francis Knapton (1698-1788), Francis Hayman (1708-1776), and above all Sir James Thornhill (1676-1734), the father-in-law of Hogarth, well-known for his decorations in St. Paul's Cathedral, Greenwich Hospital, and elsewhere, all deserve recognition as leading up more or less directly to the great movement headed by Hogarth which raised native art to so high a position in the eighteenth century.

William Hogarth (1697-1764), who divides with Reynolds the honour of having founded the British school of painting, holds an exceptional position with regard to English art. He was in every respect a reformer, and was the first to break loose from the insipid imitation of second-rate Italian painting, which prevailed in his day. He originated a purely national style, rescuing painting from its tame and lifeless attempts at high art, and employing it as a language, to reform the manners of his time. Hogarth was a man of a rough and sturdy nature, having all the

qualities of a satirist; he possessed a keen sense of humour, an intense sympathy with the pathos of human life, a fine scorn of all its petty meannesses and short-sighted vices, and a noble faith in the ultimate triumph of good. Viewed merely as works of art, his paintings, though characterized by force if not correctness of drawing, and by marvellous dramatic and inventive power, may perhaps be justly charged with being wanting in sense of beauty and refinement, and dull in colour; but as moral engines for bringing vividly before men the inevitable results of crime and wrong-doing, they are absolutely unrivalled. In technical execution and general manner they betray French influence, especially that of Watteau; in dramatic force and originality they are distinctively English. Hogarth was himself an engraver, and reproduced a large number of his own compositions, thus ensuring to them a wide publicity.

As typical examples of Hogarth's style we may name the series of six pictures in the National Gallery, known as the "Marriage à la Mode," in which the fatal consequences of a *mariage de convenance* in high life are ably depicted—every apparently insignificant detail aiding to point the moral; the "Rake's Progress," the "Idle and Industrious Apprentice," "Southwark Fair," the "Distressed Poet," and the "Enraged Musician" are works of a similar class; and a portrait of himself in the National Gallery is a specimen of his power to give a likeness without caricature when it suited his purpose

to do so. In 1748 Hogarth published a remarkable book, "The Analysis of Beauty," which excited great opposition, and no little ridicule.

Whilst the great satirist was still earnestly engaged in his noble work, three men of a totally different stamp of character were rising into fame, whose more enviable task it was as artists to delineate grace and beauty. In the refined and original Reynolds, and his rival Gainsborough, the sweet innocence of childhood, the tender beauty of maidenhood, and the intellectual grace of English gentlemen and gentlewomen found their first English exponents; and by Wilson, who may be called the forerunner of Turner, the various moods of English landscape were for the first time attempted.

Sir Joshua Reynolds (1723-1792) was the first President of the Royal Academy. His discourses delivered in that capacity are even now among the best guides to the art-student in the English language. He was one of the greatest of English portrait painters, and shares with Hogarth the honour of having been one of the first artists to indicate an independent position for English painting. His works are characterized by simplicity, feeling for beauty, truth of colouring, easy grace of execution, and a singular originality of invention. In general force of effect Sir Joshua Reynolds resembled Rembrandt, of whom he was a great admirer, and in the breadth of chiaroscuro and colouring of his best works he showed some affinity with Titian, Giorgione, and Velasquez, but in thoroughness of finish and

correctness of drawing he was inferior to any of them, and it cannot be denied that his love of refinement occasionally led him into unreality : but by his example and writings he encouraged free inquiry into new methods of colouring and execution, aiding the advance of art by his very failures in his own practice. In one respect he stands alone as a portrait painter. Few of his portraits are wanting in some incident of arrangement, or dress, or surrounding, calculated to make them almost as interesting as pictures to a stranger as they must have been valuable to the friends of his sitters. In fertility of invention and happy adaptation of accidents of dress, gesture, or disguise to this purpose, he is uniformly successful. His portraits, of which those of Nelly O'Brien, Miss Boothby, Lady Hamilton, Mrs. Siddons, the Duchess of Devonshire and her Child, are among the best, are thoroughly his own in manner. In merit they approach if they do not equal those of Vandyck. His fancy pictures, such as the "Age of Innocence," the "Snake in the Grass," both in the National Gallery, and the "Strawberry Girl," in the possession of Sir Richard Wallace, are full of the deepest tenderness or the brightest spirit ; and in his historical and sacred subjects, —such as "Count Ugolino and his Children undergoing the awful Doom of Starvation," in the possession of Lord Buckhurst, the "Tragedy of Macbeth," the well-known "Angels' Heads," and "Holy Family," both in the National Gallery,—he is often grand and always powerful.

Thomas Gainsborough (1727-1788), the contemporary of Reynolds, takes equally high rank both as a portrait and landscape painter. His works are characterized by purity of feeling, solemn reverence for nature, and masterly treatment of aerial perspective. His portraits are remarkable for grace and delicacy, and a peculiar lightness of touch which has been much criticized—the effect being produced by an infinite number of slight lines, technically called hatching. His portraits of Mrs. Sheridan and Mrs. Tickle in the Dulwich Gallery, of Mrs. Siddons in the National Gallery, and the seventeen heads of the Children of George III. in the Royal collection, may be cited as typical examples of this class; and among the artist's best known and most popular works we may name the "Blue Boy," the "Shepherd-boy in a Shower," the "Cottage Door," "Shepherd Boys with their Dogs Fighting," and the "Woodman in a Storm," recently burnt. A fine series of portraits and landscapes by this great master may be studied in the National Gallery.

Richard Wilson (1713-1782), began life as a portrait painter, but a visit to Italy in his thirty-sixth year led to his preferring landscape, in which he attained to great excellence, although he met with little encouragement from his contemporaries. In speaking of his work it must be remembered that he lived at a time when landscapes were treated with a traditional mannerism, from which he to some considerable extent freed himself, but every innovation was looked upon with

suspicion. His compositions are grandly conceived, though sometimes inaccurately carried out; he caught the broad lineaments of nature, reproducing her grand outlines and massive effects with boldness, force, and skill in composition; but he failed to render the tender gradations of colour and chiaroscuro which characterize her gentle moods, or to give the detail of landscape with faithfulness. Occasionally he introduced figures which harmonized ill with the general design. His "Landscape with the figures of Niobe and her Children," and that with the ruins of the Villa of Mæcenas, at Tivoli, both in the National Gallery, illustrate well his defects and merits, and some of the views of Italy in the same collection are extremely characteristic.

As English contemporaries of Reynolds, Gainsborough, and Wilson, we may name George Barrett (1728-1784), and Julius Ibbetson (1759-1817), both landscape painters; and as foreign artists who worked in England in the eighteenth century, and to some extent influenced the English style—Giovanni B. Cipriani (1727-1785), Angelica Kaumann (1740-1809), already mentioned in speaking of the foreign schools; Francesco Zuccarelli (1702-1788), to whose advice the adoption of landscape painting by Wilson was mainly due; and Philip de Loutherbourg (1740-1812).

We have now to notice a group of painters who endeavoured to introduce an ideal style of historical painting in England, and who merit special recognition, not so much for their success or for their talents, which

were but moderate, as for the steadfastness with which they pursued their aim in spite of the discouragement they met with on every side. We allude to Benjamin West, R.A., James Barry, R.A., and John Singleton Copley, R.A.

Benjamin West (1738-1820) was an American, and is said to have obtained his first colours, made of the juice of leaves and berries, from the Red Indians. He was mainly self-taught, and brought with him to his adopted country all the American independence of spirit in which he had been bred. His determination to avoid imitation, and to work out an original manner for himself, are perhaps to be deprecated, as he had scarcely sufficient genius for the task; but his works were a great advance on the conventional mode of treatment of historical subjects, and the introduction in his important compositions of the costumes of the day, although much blamed at the time, was instrumental in breaking down some of the trammels by which historical painters and sculptors were bound. His colouring is feeble, and his figures are wanting in life and character; but in some of his best works—such as “Christ healing the Sick in the Temple,” in the National Gallery, “Christ Rejected,” “Death on the Pale Horse,” and the “Death of General Wolfe”—he displayed considerable technical skill and refinement of feeling. West was one of the first members of the Royal Academy, and succeeded Sir Joshua Reynolds as president of that institution in 1792.



James Barry (1741-1846) was an Irishman. He endeavoured, like West, to paint historical subjects in the grand style; his works are characterized by force of conception rather than power of execution. He was deficient in knowledge of form and feeling for truth of colouring; but the energetic perseverance with which he worked on against every disadvantage are worthy of high respect. His best designs are the series of allegorical pictures painted gratuitously for the Society of Arts, on the walls of their meeting-room at the Adelphi, at a time when he had to work at night for the booksellers to gain a scanty subsistence.

John Singleton Copley (1739-1815) was born in America, of Irish parents. He was less ambitious than West or Barry, and succeeded more fully in reaching his aims. Some of his historical compositions show great dramatic power and truth to nature—as, for example, the “Death of Chatham” and the “Death of Major Pierson,” both in the National Gallery. The former is grandly conceived, well executed, and valuable as containing a group of faithful portraits of great men of the time; and the latter is full of the deepest pathos, and is moreover set in the actual scene in which the tragic incident took place—viz., the taking of St. Heliers, Jersey, by the French in 1781. Another great historical picture by Copley is “Charles I. ordering the Arrest of the Five Impeached Members of the House of Commons”; and we may also name the “Assassination of Buckingham,” and “King Charles signing Strafford’s Death Warrant.”

Of the numerous artists who endeavoured with greater or less success to follow the leaders whom we have just named, the principal were as follows:—

George Romney (1734-1802) executed several single portraits and simple groups characterized by dignified refinement, truth of form, and individuality of character. Of his portraits those of Lady Hamilton (one of which is in the National Gallery), and of his groups "Newton showing the Effects of the Prism," "Milton dictating to his Daughters," and the "Infant Shakespeare surrounded by the Passions," the property of Mr. Chamberlayne, are among the most esteemed. In his best portraits Romney equals Reynolds and Gainsborough.

Joseph Wright (1734-1797), a historical painter, whose finest work, an "Experiment with the Air-pump," is in the National Gallery.

Henry Fuseli (1741-1825), an artist of great power, often, however, tending to extravagance, is well known by his illustrations of the English poets. As professor of painting at the Royal Academy, he fostered the genius of many of the greatest men of our own day. He attained in his own works nearer to the simple grandeur of Michael Angelo than any other British painter.

James Northcote (1746-1831) painted several important historical pictures in a bold and forcible manner, one of which—the "Presentation of British Officers to Pope Pius VI."—is in the South Kensington Museum.

James Opie, R.A. (1761-1807), successful both with

portraits and historical subjects, chiefly known by his "Assassination of David Rizzio"—a powerful conception, full of dramatic energy,—but somewhat carelessly executed and by his portrait of William Siddons in the National Gallery.

George Morland (1763-1804), a landscape and animal painter of great merit, whose works are faithful and happy renderings of simple English country scenes, such as the well-known "Reckoning" at the South Kensington Museum. Morland deserves special recognition as one of the first English painters to do for English peasants what was so ably done by the great Dutch masters for the lower classes of Holland ; but his hasty and often careless execution does not bear comparison with the careful finish of the masters of the Dutch school.

At the close of the eighteenth century the art of water-colour painting, properly so called (now carried to such great perfection by British artists) was first practised in England. Water colours had long been employed by miniature painters and illuminators ; but their use for large and important works was mainly due to the efforts of the book illustrators, who worked for the enthusiastic antiquaries of the close of the eighteenth and beginning of the nineteenth centuries, and strove to give with such simple means as they had at their disposal faithful delineations of the scenes described in their patrons' works.

To John Cozens (died about 1799) is due the honour of first raising landscape painting in water

colours to the position of an independent art. In the words of Redgrave ("Century of Painters," vol. i. p. 378), "his works go little beyond light and shade and suggestion of colour, but they are full of poetry. There is a solemn grandeur in his Alpine views; a sense of vastness and a tender tranquillity in his pictures that stamp him as a true artist; a master of atmospheric effects, he seems fully to have appreciated the value of mystery." The fine collection of English water-colour drawings at the South Kensington Museum contains three works by Cozens.

A great contemporary of his—Paul Sandby, R.A. (1725-1809)—who painted in solid opaque tempera colours as well as in water colours, is well represented there by four characteristic works, which very distinctly betray the influence of Cozens.

Others who contributed to lay the foundations of our great school of water-colour painting were William Payne (the exact date of whose birth and death is unknown, but who was contemporary with Cozens); John Smith (1749-1831); and, above all, Thomas Girtin (1773-1802), and Joseph Mallord William Turner (1775-1851), all of whom are well represented in the South Kensington Museum.

Thomas Girtin, the contemporary and rival of Turner, was, like him, London bred, and a faithful interpreter of the atmospheric effects peculiar to our smoke-laden city and its environs. To the delicate execution and poetic feeling of Cozens, he added a force and clearness

of colouring, with a general balance and harmony of tone such as had never before been attained in water-colour painting; whilst Turner (fuller details of whose work will be given below), by his perfect combination of all the great qualities of his contemporaries, combined with that peculiar delicacy of execution and mastery of aerial effects of every variety in which he has never been surpassed, may be said to have completed the development of the art.

George Barrett (died 1842), John Varley (1777-1842), William Henry Pyne (1790-1843), John Glover (1769-1849), William Delamotte (1775-1863), William Howell (1782-1857), and J. Cristall (1767-1847), who with several others were the true founders of the Water Colour Society, were members of the same school, and are all represented by fine works at the South Kensington Museum.

The first great name which meets the student of painting in England in the nineteenth century is that of Sir Thomas Lawrence (1765-1830), a portrait painter, whose works, chiefly in oils, are characterized by great delicacy of feeling, but are slight in execution, wanting in force and individuality of character. His numerous likenesses of the celebrities of his day have a great historical value, although they scarcely take rank as portraits of the highest excellence. The Waterloo Gallery at Windsor Castle contains a fine collection of Lawrence's works: the portraits of the Emperor Francis, of Pius VII., and Cardinal Gonsalvi, are especially famous.

The National Gallery is also very rich in specimens from his brush.

Sir Henry Raeburn (1756-1828) was one of the chief contemporaries of Lawrence, and carried the art of portrait painting in oils to great perfection. He began life as a miniature painter, and was extremely successful in catching likenesses. He is said to have modelled his style on that of Reynolds, and to have caught much of his manner of treating chiaroscuro and masses of colour. We are unfortunately unable to refer to any of his works in the public collections of England—the greater number being in the Edinburgh Academy, of which he was president—but we may add that his portraits include those of Sir Walter Scott, Sir David Baird, Dugald Stewart, Francis Jeffrey, and many other great men who have but recently passed from amongst us.

John Hoppner (1758-1810), William Owen (1769-1825), Sir Martin A. Shee (1769-1850), Thomas Philips (1770-1845), John Henry Harlow (1787-1819), and Sir John Watson Gordon (1796-1864), must be named as portrait painters in oils contemporary with Lawrence and Raeburn.

Thomas Stothard (1755-1834), one of the first English book illustrators of any age, must be mentioned here as the author of several important paintings remarkable for richness of colouring and force of invention. The allegorical composition of "Intemperance" on a staircase at Burleigh (the Marquis of Exeter's) in Northampton-

shire (the sketch for which is in the National Gallery, with several minor works from the same hand), and the "Canterbury Pilgrims," are among the best known and most popular of Stothard's independent pictures.

We are now to speak of Joseph Mallord William Turner, R.A. (1775-1851), who was not only the greatest English landscape painter, but the greatest interpreter of nature of any time or country. No landscapes convey so natural and complete a sense of light and shadow and atmosphere, or so entire a mastery of colour, as his. His great success was only obtained by laborious study, which he pursued with unwearied assiduity, winning secret after secret in years of patient toil, until at last he attained to the zenith of a landscape painter's ambition—the power of rendering sunlight in something of its truth and fulness, a task which had baffled all his predecessors and still baffles his followers and imitators.

Turner's special characteristics have been rendered familiar to us all by the admirable engravings of John Pye, Robert Wallis, and others. Every one has felt the subtle charm of his atmospheric effects, and marvelled at the vivid truth of his rendering of water in every form. The tempest-tossed ocean, the desolate wastes of the sea in repose, the jagged rain-cloud, the drifting shower, the lowering fog, the distant river,—all live again on his canvas. But perhaps every one has not so fully realized the moral meaning of his works—the pathetic contrasts they so often present between the self-sufficiency of nature, even when most deeply troubled

or wildly agitated, and the dependence of man upon human sympathy for solace and support. In such works as "Ulysses deriding Polyphemus," the "Fire at Sea," and the "Shipwreck" (all in the National Gallery), the solemn irresponsiveness of the elements whilst the children of the earth are fighting out their terrible battle strikes us with a feeling akin to pain, whilst pregnant suggestions of human suffering and failure add a pathetic sadness to many a scene of lonely beauty.

Turner painted both in oils and water colours, and there is no doubt that much of the transparent brightness of his pictures in oils is the result of his application to them of the principles generally confined to water colours. In the words of Redgrave ("Century of Painters," vol. ii. p. 87), "It is this water-colour tendency of art and this constant recurrence to nature, that gives the interpreting key to all his after practice."

It would delay us too long to attempt to trace the gradual development of Turner's peculiar style, as illustrated in the fine collections of his works in the national galleries; we can only name a few typical examples from the long lists given in Ruskin's "Modern Painters" and Redgrave's "Century of Painters":—The "Beach at Hastings," the property of Sir. A. A. Hood, "Line Fishing off Hastings," in the South Kensington Museum, and "Æneas with the Sibyl," in the National Gallery, are among his earlier works, produced at a time when his practice was largely based upon the manner of the best Dutch landscape painters and that of Claude



Lorraine; and when he was far from having attained that mastery of light which distinguished his best time. The "Calais Pier" and "Ulysses deriding Polyphemus" belong to the middle of his career. "Childe Harold's Pilgrimage," the "Téméraire," "Rain, Steam, and Speed," and the "Approach to Venice" (so well known from the engraving after it by Robert Wallis), are amongst his finest pictures, and were produced late in life, but before any diminution of his powers was noticeable. In these works daring composition and brilliant effect are carried to their utmost pitch. In the pictures of his last years, the artist, either through a failure of his eyesight or from some other cause, devoted himself to attempts to depict effects of extreme light such as the means at a painter's command are quite unable to imitate; and his latest works are from this cause by no means his finest. In addition to two hundred and seventy-five large pictures, he published numerous and important series of landscapes and designs as illustrations of books, which were reproduced by the best engravers of the day. His "Liber Studiorum," or book of landscape studies, produced in rivalry with the "Liber Venitatis" of Claude, would alone have made the reputation of any other artist: it was followed by the series of Southern Coast Scenery, the Rivers of England, the Rivers of Italy, etc., etc.

Turner's influence is very distinctly noticeable in the works of Callcott, Collins, Creswick, Roberts, and other distinguished landscape painters, whilst many of his

immediate successors may be said to have formed their style on his. At the head of these stands

John Crome (1769-1821), an oil painter who founded an important school at Norwich, and was chiefly remarkable for grand effects produced by simple means—a clump of trees or a bit of heath becoming full of poetry in his hands. As typical examples of his manner we may name “Mousehold Heath,” in the National Gallery, and a “Woody Landscape,” in the South Kensington Museum.

John Constable (1796-1837) was pre-eminently an English painter; a most faithful exponent of English cultivated scenery—a branch of landscape neglected even by Turner. Like Crome, Constable required but few materials for the production of his finest works; his “Hampstead Heath” (No. 36 in the South Kensington Museum,—which contains a good collection of his landscapes,) is merely a country view, with two donkeys in the foreground, but it is instinct with thought and feeling, and betrays the most earnest study of nature. Constable delighted in painting the sun high in the heavens, and his works are mostly pervaded by a luminous glow of light, and are, moreover, remarkable for brilliancy of colouring, truth and harmony of tone, and thorough mastery of the infinite variety of misty atmospheric effects peculiar to the showery English climate. The influence of Constable is very marked in the works of Leslie and others of his English contemporaries; and the exhibition of

his "Hay-wain" at Paris in 1824 is thought to have had much influence on the French school of landscape painting, now rising into importance. The present International Exhibition at Kensington (1874) contains the "Hay-wain," the "Leaping Horse," and other fine examples of this great master's manner.

Sir Augustus Wall Callcott (1779-1844), the brother of the celebrated Dr. Callcott, the musical composer, began life as a portrait painter in oils, but early directed his attention to landscapes, and quickly attained to high rank as a renderer of Italian, Dutch, and English scenery. His smaller works, many of which are in the national collections, are considered his best, and are chiefly remarkable for breadth and purity of colouring. Towards the close of his career Callcott produced several sacred and historical pictures, of which the "Raphael and the Fornarina" and "Milton and his Daughters" are the principal. Although showing good taste and feeling for beauty, they are generally speaking inferior to his landscapes.

William Collins (1788-1847) was a powerful painter of English rural and seaside scenery, in which the figures and incidents introduced were treated in an extremely lifelike and effective manner. He studied under Morland, and spent some time in Italy, producing several fine Italian landscapes, such as the "Caves of Ulysses at Sorrento," and the "Bay of Naples" in the South Kensington Museum; but his true sphere was English out-door life, and his "Happy as a King," the "Prawn

Catchers," "Rustic Civility"—all in the national collections—and "Sunday Morning," the "Sale of the Pet Lamb," "Fishermen on the Look-out," and many similar works in private possession, are simple and lifelike renderings of incidents with which every Englishman is familiar.

Clarkson Stanfield (1788-1864) stands at the head of the English realistic school of landscape painting. His works are chiefly characterized by the entire absence of any attempt to produce effect by artificial means ; they are simple, faithful renderings of actual scenes, and if sometimes wanting in vitality, they are many of them valuable as exact copies of foreign localities and buildings of note. Of this class are the "Castello d'Ischia from the Mole," the "Isola Bella," "Lago Maggiore," "Mount St. Michael, Cornwall," the "Canal of the Giudecca with the Church of the Jesuits," in the South Kensington Museum, and many other similar works. Stanfield took especial pleasure in painting the open sea when unruffled by storms, and has admirably rendered it in all its moods of calm. His sea-pieces with shipping are too numerous to be mentioned here, but we may add that the "Entrance to the Zuyder Zee—Texel Island," and the "Lake of Como," both in the South Kensington Museum, are fine examples of his manner, and that works such as "The Day after the Wreck," and "A Dutch East Indiaman on Shore in the Scheldt" prove that he was not unable to do justice to scenes of a less peaceful character. Stanfield painted alike in oils and

water colours, and a good landscape in the latter medium is at South Kensington.

John Martin (1789-1854) was in every respect a contrast to Stanfield; he adopted the grand style, both in landscape and architecture, and idealised all he touched. His works exhibit great dramatic power, and in the words of Wilkie, "his great element seems to be the geometrical properties of space, magnitude, and number—in the use of which he may be said to be boundless." The "Belshazzar's Feast" and the "Fall of Nineveh" are considered his best works, but some idea of his peculiarities may be gathered from his "Destruction of Pompeii and Herculaneum," in the National Gallery. Martin's large subjects are painted in oils, but he also produced many beautiful and poetic sketches of English scenery in water colours, one of which—a view from Richmond Park—is in the South Kensington Museum.

Francis Danby (1793-1864), a man gifted with a vivid sense of the pathos of human life and the touching sadness of natural scenery in its lonely beauty, painted alike in oils and water colours. Amongst his most striking pictures we may name the "Upas or Poison tree of Java"\* (recently bequeathed to the nation by the Rev. Hare Townshend, and now in the South Kensington Museum), which exercises a peculiar fascination on the spectator, owing to the evil darkness in which the

\* The poison of the upas tree was supposed to have miraculous powers, and was sought after by countless victims, who perished on their approach to it.

whole scene is shrouded, and the vivid rendering of the horror of the sole survivor at the sight of the rotting bones of his predecessors. "Disappointed Love," also in the same museum, is remarkable for the manner in which the gloom of the stagnant waters harmonize with the dejection of the young girl beside them; the "Sunshine after a Shower," the "Sunset at Sea after a Storm," and the "Overthrow of Pharaoh and his Host in the Red Sea," are all in private possession. Effects of gloom, and the glow of sunset or sunrise, were the peculiar province of this artist.

David Roberts (1796-1864) began life as a scene-painter to a theatre, as did also Stanfield, and in his oil paintings and water-colour drawings retained much of the rapidity of execution and mechanical dexterity which he had acquired in the early portion of his career. His works are characterized by picturesque grouping of figures and truthful rendering of architecture. He is most popularly known by a series of studies in Egypt and the Holy Land, published in lithography from his sketches. These show his power and accuracy as a draughtsman. His oil paintings, which include representations of most of the famous buildings of the world, evince, in addition to a masterly though often careless power of drawing, a profound knowledge of effect, and a keen eye for the picturesque—with, however, but indifferent feeling for colour. Among his finest works may be named his pictures of the exterior and interior of St. Stephen's, Vienna.

The national collections at South Kensington and Trafalgar Square are rich in characteristic oil paintings by Roberts ; and the former also contains two water-colours from his hand.

Richard Bonington (1801-1828), an Englishman by birth, was educated in France, and had acquired considerable reputation in that country before he became known in England. He painted both in oils and water colours ; and in the words of Redgrave ("Century of Painters," vol. ii. p. 463), "his works were marked by their originality. He was a master of the figure, which he painted with much grace. He succeeded equally well in his marine and coast scenes and in his picturesque architecture of the Italian cities. His works differed from those of his countrymen mostly in the simple breadth of the masses both of light and of shadow, and in his appreciation of the change which shadow induced on the local colour." Like Constable, Bonington exercised a great influence both on English and French painting, especially on those artists who employed water colours. Owing to his long residence abroad, he is very inadequately represented in our national collections, but an exceedingly valuable series of his works in the possession of Sir Richard Wallace is now on exhibition at the Bethnal Green Museum. Amongst these we may name "Henri III. receiving the English Ambassador," and several scenes from Venice, as especially characteristic.

Patrick Nasmyth (1786-1831) has been likened to

the Dutch Hobbema (see p. 463), on account of the simple homely beauty of his landscapes and his vividly truthful rendering of rustic life. He was an essentially realistic painter, and as such is held in high esteem at the present day. Three small landscapes are the only works by Nasmyth in the national galleries of London, but they are good examples of his peculiar excellences, which may be summed up as truthful detail, forcible effect, and modest but harmonious colouring, rather inclined to be heavy and dark. He rarely ventured on a large or complicated composition.

At the head of the genre painters of England stands Sir David Wilkie (1785-1841), a Scotchman, with whose vivid renderings of homely Scotch life we are all familiar; but Edward Bird (1772-1819)—well represented in the South Kensington Museum by his "Raffle for a Watch"—deserves recognition as having been to some extent the forerunner of Wilkie, and the first to introduce the humorous element which is so important a feature of British genre painting.

Wilkie in some respects resembled his great predecessor Hogarth, but in the works of the latter the moral to be conveyed is always the first thing to strike the observer, whilst in those of the former kindly humour rather than satire is the predominant feature. Until 1825 Wilkie painted genre pictures exclusively, winning a reputation never surpassed (except perhaps by Tidemand), by his "Village Politicians," "Blind



Fiddler," the "Rent Day," the "Village Festival," the "Letter of Introduction," "Duncan Gray," "Distraint for Rent" (many of them in the national collections at South Kensington and Trafalgar Square), the "Penny Wedding," the "Chelsea Pensioners," both in the possession of Her Majesty, and now (1874) on view at the International Exhibition at Kensington, and many other similar works. These early compositions are mostly of cabinet size, and are all alike characterized by simple and effective treatment of familiar incident. Many of them are crowded with figures, and they are painted in a pure and transparent colour which cannot be called either rich or brilliant, but admirably fulfils all the requirements of the subjects chosen. At the date we have named (1825) Wilkie went to Italy, and on his return to England completely changed his style and mode of execution. His later works—such as "John Knox Preaching," in the National Gallery—although they have a charm of their own, and display considerable dramatic force and power of picturesque grouping, are wanting in the vitality of those enumerated above. In an attempt to imitate the broad, rich colouring of Correggio, Titian, and Velasquez, Wilkie lost the quiet harmony and balance of tone by which he had been distinguished. But for his early death, however, he would probably have conquered these deficiencies, and have risen to a high position as an historical painter in the grand style. Wilkie painted chiefly in oils, but the South Kensington Museum contains some interesting water-colour sketches from his hand.

William Mulready (1786-1863), an Irishman, ranks second only to Wilkie in his masterly treatment of familiar incident, and is by some critics thought to approach Turner in the finish and brilliant colouring of his landscapes. His genre pictures exhibit less dramatic power and less humour than those of Wilkie, but in truth of drawing and sweetness and depth of colouring they are inferior to none. Mulready's easel pictures are in oils; but the South Kensington Museum contains a fine collection of life-studies in chalk which afford valuable specimens of careful drawing. Of his oil paintings the following (all of which are in the National Gallery or the South Kensington Museum) are among the most remarkable: "The Last In," the "Fight Interrupted," "Giving a Bite," "First Love," the "Toy Seller," "Choosing the Wedding Gown," and the "Seven Ages of Man."

Charles Robert Leslie (1794-1859), a distinguished artist of American birth, who practised genre painting of the highest class. The leading characteristics of Leslie's works are force of expression, refinement, and feeling for female beauty. His subjects are principally illustrations of popular authors, of which the "Merry Wives of Windsor" in the South Kensington Museum, the "Sancho Panza" in the same collection, another scene from the life of the same hero in the National Gallery, and "Uncle Toby and the Widow" in the South Kensington Museum, are among the most noticeable. In all these works the figures are wonderfully lifelike

and natural—the heroines especially being admirable renderings of ideal creations.

But two other men who adopted similar subjects to the three painters noticed above, remain to be mentioned. We allude to Gilbert Stuart Newton (1794-1835), and Augustus Leopold Egg (1816-1863). Newton, a native of Nova Scotia, displayed considerable feeling for colour and expression, but was wanting in knowledge of drawing. His “Portia and Bassano” in the South Kensington Museum, considered one of his best works, is a fine example of his manner. Egg, whose untimely death was long and severely felt, excelled Newton in drawing, but was inferior to him in colouring. His works are characterized by pathetic beauty, and are mostly pervaded by a subtle sadness. A scene from “Le Diable Boiteux,” in the National Gallery, is considered one of his finest compositions, but we must also mention the “Life and Death of Buckingham,” “Past and Present,” the “Night before Naseby,” and “Catherine and Petruchio.”

Whilst landscape and genre painting were thus earnestly practised by so many men of genius, and patronised by the picture-buying public, a group of artists arose who endeavoured, with more or less success, to perfect the grand style in English historical painting. Of these, Henry Howard, Benjamin Robert Haydon, William Hilton, William Etty, and more recently, Sir Charles Eastlake and Daniel Maclise were the chief.

Howard (1769-1847), an oil painter of great industry

and perseverance, cannot take high rank amongst the artists of the present century ; his works are pretty and pleasing, but never grand.

Hilton (1786-1839), a man of greater power than Howard, produced many fine works, some of them—such as “Christ crowned with Thorns,” the “Angel releasing St. Peter,” “Edith and the Monks discovering the Body of Harold,” in the South Kensington Museum, and “Serena rescued by the Red Cross Knight,” in the National Gallery—being characterized by ideal beauty of design ; but unfortunately, owing to the undue use of asphaltum, it is difficult now fully to realize their original condition, and there appears to be no hope of their preservation.

Haydon (1786-1846), whose life was one long struggle with pecuniary difficulties, painted many large historical and sacred works—of which “Xenophon’s First Sight of the Sea,” and the “Raising of Lazarus,” were among the best. His power was unfortunately not equal to his will ; and although the general effect of some of his compositions is good, a close examination betrays gross errors of drawing and carelessness of execution.

William Etty (1789-1849), a man of great industry, stands alone as the English master who has gone nearest to a mastery of the difficulties of the nude human figure, and has approached to the brilliant transparency of the old Venetians in his flesh-tints. The early part of his career was beset with difficulties of every kind : his merits were unappreciated, his faults exag-

gerated, the technical excellences of his work were not understood ; and as a rule, the subjects he chose did not appeal with any force to the popular sympathies. Yet, in spite of all these discouragements, he worked out for himself an original style, and won a place amongst the very first British artists. To quote his own words, Etty's aim in all his important pictures was "to paint some great moral on the heart." "The Combat," or "Woman Pleading for Mercy," "Benaiah, David's Chief Captain," "Ulysses and the Syrens," three pictures of Joan of Arc, and three of Judith, now in the Royal Scottish Academy, are named by the artist himself as his best works ; but we must also mention "Youth at the Prow and Pleasure at the Helm," in the National Gallery, "Venus Descending," the property of Mr. Young, of Ryde, "Cupid sheltering Psyche, in the South Kensington Museum, the "Bather," and the "Wife of Candaules, king of Lydia," both in the National Gallery, the "Eve of the Deluge," and "Hero and Leander," as extremely fine examples of the beauty of form and truth of flesh-tints characteristic of everything produced by Etty.

Sir Charles Eastlake (1793-1865), a man of high scholarship and varied accomplishments, exercised an important influence on English painting of the present day, both by his pictures and writings on art. His oil paintings, which are not numerous, are characterized by delicate grace of execution, feeling for spiritual beauty, and effective simplicity of grouping. "Christ weeping over Jerusalem," in the National Gallery, is considered

his masterpiece ; other examples are—"Greek Fugitives in the hands of Banditti," "Hagar and Ishmael," and several incidents from Italian life.

Daniel Maclise (1811-1870), an Irishman by birth, already mentioned in connection with fresco painting in England (p. 302), was a man of considerable original genius, with great power of design and feeling for colour. He produced numerous important works in oil colours, of which the "Play scene in Hamlet," in the South Kensington Museum, "Sabrina releasing the Lady from the Enchanted Chair," the "Banquet scene in Macbeth," the "Ordeal by Touch," and "Robin Hood and Richard Cœur de Lion," were among the principal. The latter years of Maclise's life were occupied in executing mural pictures (they cannot be called fresco pictures in the strict sense of the word) for the decoration of the Houses of Parliament,—of which the "Meeting of Wellington and Blucher," and the "Death of Nelson" were the chief. The cartoon for the former is in the possession of the Royal Academy. Maclise's manner underwent a great change after the commencement of the pre-Raphaelite movement, and an almost painful attention to detail encumbered his later works. "The Eve of St. Agnes," one of his latest exhibited easel pictures, may be referred to as a typical example of his power and his high finish.

As portrait painters of the British school who attained to eminence in the present century, we may name Sir M. A. Shee (1770-1850), J. Jackson (1778-1831), John Watson Gordon (1788-1864), J. Thomson (1778-1840),

J. Simpson (1782-1847), and Sir W. Allan (1782-1850), all of whom are represented in the National Gallery. James Ward (1769-1859) was a very successful animal painter, well known by his "Council of Horses" in the National Gallery, and numerous fine groups of animals, in the South Kensington Museum and elsewhere. The fame of Ward, however, has been entirely eclipsed by that of Sir Edwin Landseer (1802-1873), who was so long at the head of the animal painters of this country. He stands alone as an interpreter of the thoughts and feelings of the dumb creatures, and his compositions are chiefly characterized by masterly drawing, delicacy of execution, poetic feeling, and dramatic force. He had a rare power of rendering textures; his subtle and rapid execution seemed equal to depicting with perfect ease and perfect fidelity, fur, feathers, hair, horn—in short, perhaps every texture, except human flesh. In the expression of animal life he was absolutely unrivalled, though he has not attempted any of those furious hunting combats, for which *Snyders* obtained such renown. His colouring is cold, and the human figures in his groups are often wanting in character and inferior in handling to the animals; but, in spite of these drawbacks, his paintings will always appeal powerfully to the sympathies of educated and uneducated alike: his drawings and sketches in pen and ink and in water-colours are many of them scarcely less effective than his completed pictures.

Of Sir E. Landseer's oil paintings, the following are

among the most celebrated :—“Chevy Chase,” the “Illicit Still in the Highlands”; “Hawking”; “Bolton Abbey”; “The Life’s in the Old Dog yet”; “The Otter Speared”; The “Sanctuary”; “Coming Events cast their Shadows before”; “The Stag at Bay,”—all in private possession: and “High and Low Life”; “A Jack in Office”; “Shoeing the Bay Mare”; “Dignity and Impudence”; “The Old Shepherd’s Chief Mourner”; “Peace”; “War”; a “Dialogue at Waterloo”; “Alexander and Diogenes”; and the “Maid and the Magpie,”—all in the national collections.

John Phillip, a very unequal painter, deserves notice on account of the rare merit of his best pictures, especially in point of colour. He painted Spanish scenes with success; and a few of his later pictures, on subjects gathered in that country, had the highest value as compositions, and a touching or humorous interest of genuine power.

Before we close our notice of the British schools of painting, it is our pleasant task to speak of a group of men who are allowed, even by foreign critics, to be unrivalled in their peculiar line by any of their European contemporaries. We refer to the distinguished painters in water colours, who carried on the work inaugurated by Girtin, Cozens, and Turner, beginning with William Blake (1757-1827), a poet and painter, whose pictures are strangely sublime embodiments of the weird and fantastic creations of his brain, and Thomas Stothard (1775-1834), well-known as an engraver and painter in oils, but chiefly successful in his water-colour designs,



which are characterized by a sweetness of colouring, delicacy of feeling, and power of catching transient beauty seldom equalled.

John J. Chalon (1778-1854) and Thomas Heaphy (1779-1833) attained to considerable eminence as water-colour artists in the early part of the present century ; but were both far surpassed by David Cox (1783-1859), who may be said indeed to rank second only to Turner in fertility of imagination, feeling for the poetry of nature, and power of rendering the characteristic beauties of English landscapes. His works are truly ideal productions, in which the leading features are breadth and transparency of colour, truth of foliage, whether at rest or in motion, and lifelike play of light and shade. In the words of Redgrave, "No painter has given us more truly the moist brilliancy of early summer time, ere the sun has dried the spring bloom from the lately-opened leaf. The sparkle and shimmer of foliage and weedage in the fitful breeze that rolls away the clouds from the watery sun, when the shower and sunshine chase each other over the land, have never been given with greater truth than by David Cox." A "Welch Funeral," the property of Mr. F. Craven, is cited by the same author as a typical example of Cox's peculiar excellences ; and the series of landscapes in the South Kensington Museum are eminently characteristic.

Samuel Prout (1783-1852) excelled in drawing architecture, and has never been surpassed in rendering the features of buildings. He was very chary of

his work—a little drawing was made to go a long way by him ; but then every line represented firmly and accurately as much as it was intended to show. He had a keen sense of the picturesque, his points of sight were well chosen, and his grouping was always happy. As a colourist, he was not very successful. The South Kensington Museum contains several valuable water-colour drawings by Prout ; and visitors to the Bethnal Green Museum will remember the fine view of Rouen in the possession of Sir Richard Wallace.

Our limits forbid us to attempt any detailed account of the many men who contributed to the development of the present British School of water-colour painting.—such as William Hunt (1790-1864), who with the still living Lewis are among the best English colourists of what is technically called still life of the present century. Hunt's subjects were usually either rustic scenes or fruit and flowers, and his textures were marvellously rendered. His colouring was that of Nature herself, and his finish has never been excelled, if equalled. Peter de Wint (1783-1849), who worked out an original style of his own, giving faithful and effective renderings of the general aspects of nature and of vast expanses of country, without any attempt at the finishing of details, cultivating tone and colour rather than form ; George Fennel Robson (1790-1833), an admirable interpreter of the lake and mountain scenery of England ; John Wilson (1794-1855), whose works are chiefly sea-pieces, in which the varying moods of the ocean, with every

description of vessel, are depicted with striking truth ; G. Cattermole (1800-1868), chiefly distinguished for his lifelike figure painting ; and, above all, Copley Vandyke Fielding (1787-1855), one of the first English painters of marine effects, who did much as president of the Water Colour Society to improve the position of the professors of his own branch of art.

As we hinted in our chapter on the Means and Methods of Painting (p. 293), something of a transition is at present taking place in the art of water-colour painting, the artists who practise it striving by the use of opaque colours to rival the effects produced in oil paintings. What will be the final result of this experiment it is of course impossible to predict ; but in the works recently exhibited we note some loss of those distinctive excellences which have won so high a position for the men we have been reviewing.

Looking round upon the general position of painting in England in the present year (1874), we find careful reference to nature and independence of style the leading characteristics of the professors of every branch of art. The movement commenced in 1850 by a body of young artists, headed by men still living, of whom Holman Hunt and Millais, supported by Ruskin, are among the most distinguished, exercised a remarkable influence at the time. Under the title of pre-Raphaelites, the members of this school professed to repudiate all imitation of the works of other men, and

ignore entirely all that was done by Raphael and his school, taking the direct study of nature as their chief inspiration. The leaders of this school have some of them forsaken its principles, though Mr. Hunt seems to adhere to them still; and the movement may be said to be dying out, having, however, no doubt served to stimulate an attention to detail and the study of nature.

Side by side with the pre-Raphaelites we find a few able artists—such as Watts, Leighton, Armitage, Herbert, and Poynter—endeavouring by their advocacy and example to revive the true ideal style; whilst others—such as Webster, Frith, Faed, Orchardson, Marks, and Pettie—are perpetuating the excellences of Wilkie in their treatment of familiar incident.

In landscape painting, with or without figures, Hook, the Linnells, Brett, Peter Graham, Vicat Cole, and many others maintain the high reputation of the British School; and Walker, seconded by many rising artists, is endeavouring to introduce something of water-colour practice in paintings in oils.

The principal portrait painters are Sir Francis Grant, the President of the Academy, Knight, Sant, Thornton, and Watts; and as painters of animal life, we must name Frederick Talyer—who employs water colours only,—Aunsdell, Cooper, and Briton Rivière.

Other distinguished living English painters, whose works bid fair to exercise an important influence both at home and abroad, are Goodall, Paton, Calderon,

Elmore, Cooke, Horsley, Cope, Ward, J. F. Lewis, Gilbert, G. D. Leslie, and Miss E. Thompson.

With regard to the future of British painting, it is unfortunate that we have as yet no such well-organized system of art-education as our Continental neighbours. Our students are hampered by their want of technical knowledge; and some of our most gifted artists fall short of the highest excellence through their inadequate mastery of the rudiments of their art. To the same cause may be attributed the unfortunate decay of many noble bequests to the nation; our galleries being disfigured by the decaying relics of masterpieces, some of quite recent date, from which the glory has departed, in consequence of the ignorance of the painter of the mechanical contrivances necessary to ensure permanency of colouring and glazing. There is no want of patronage for popular painting, but the circumstances of the day are not such as to lead to a strong hope that our School will make rapid strides either in the direction of landscape or of genre painting; while historical subjects seem less successfully handled, and in truth more seldom attempted than at any past day.

## VII. ORIENTAL PAINTING.

### 1. *Egyptian Painting.*

PAINTING appears to have been practised in Egypt at a very remote date, but the depressing influence of the

conventional rules, already several times alluded to, prevented it from attaining to an important independent position.

The paintings discovered in Egypt are of four kinds : mural decorations, papyrus illuminations, coloured designs on the clothes and sarcophagi of mummies, and small portraits on panels found in mummy cases. All are alike characterized by brilliancy and purity of colouring, force if not correctness of drawing, absence of perspective, and power of imitation, especially in the rendering of animals.

The mural decorations of Egypt are mostly coloured bas-reliefs, an account of which has already been given (p. 167), but some few examples exist—a group of two figures in the British Museum, amongst others—of paintings on walls unprepared by sculpture, in which the colours were laid on to a thin coating of prepared plaster (see our account of fresco painting, p. 301). The colours employed for mural decorations of both descriptions were red, yellow, green, blue, and black, the white plaster ground serving as light. The paintings on the sarcophagi and dresses of mummies, also executed on plaster laid over the material to be decorated, are in every respect inferior to those of the tombs, temples, etc. : but the coloured hieroglyphics of the papyri many of them exhibit considerable knowledge of form and individuality of character, and some of the portraits, in profile or nearly full-faced, are lifelike, carefully drawn, and, although they give no proof of the study of per-

spective, well express relief by means of light and shade.

The British Museum contains a very valuable collection of Egyptian paintings, which are unfortunately rapidly decaying, but have been carefully copied. Of these, an artist seated at work, a picture of provisions, with fruit and flowers, a group of men driving cattle, and several scenes in which birds of various kinds are introduced, are among the most remarkable. Colour was very generally used in Egypt to aid in the definition of form; the columns and leading lines of Egyptian architecture being rendered prominent by the application of the most brilliant hues. A fair idea of the decorative painting of the Egyptians can be obtained from the productions at the Crystal Palace.

### 2. *Assyrian Painting.*

Painting in Assyria appears to have been purely accessory to architecture. We have already spoken of the glazed tiles adorned with coloured designs, and have described the bas-reliefs which adorned the walls, etc., of the palaces. We need, therefore, only add that Assyrian colouring, as represented by the few existing relics of buildings, appears to have been characterized by delicacy, richness, and general harmony of tone.

### 3. *Arabian and Moorish Painting.*

The Arabs and Moors, forbidden as they were by their religions to copy human or animal forms, devoted their

energies to the working out of a system of geometric and floral decoration, which, for beauty and harmony of colouring and sense of repose, has never been surpassed. In the words of Owen Jones: "In Moorish architecture not only does the decoration arise naturally from the construction, but the constructive idea is carried out in every detail of the ornamentation of the surface . . . in the surface-decoration of the Moors all lines flow out of a parent stem: every ornament, however distant, can be traced to its branch and root . . . however irregular the space they have to fill, they always commence by dividing it into equal areas, and round these trunk lines they fill in their detail, but invariably return to the parent stem." The decorations of the Alhambra, many of which have been admirably reproduced at the Crystal Palace, under the able direction of the great authority on Oriental Painting just quoted, afford us an opportunity of studying the principles of Moorish decoration in their fullest development. In them we see straight, curved, and inclined lines combined in endless variety; flowers, foliage, and geometrical figures, such as the well-known star of Solomon, appear to grow naturally out of each other, and the whole is coloured in such a manner as to give each portion its due relief. Everywhere we find indications of earnest study of nature, and appreciation of the subtle modifications of colour which accompany change of position, of form, etc. As in nature, the primary colours occur only on the upper portions of the objects represented, the secondary and tertiary being



confined to the lower ; and in the stalactite arches and roofs—excellent copies of which may be studied at the Crystal Palace—wonderful effects of light and shade are obtained by the skilful arrangement of a vast number of small coloured bricks, many of them when closely examined displaying the most elegant designs.

#### 4. *Persian Painting.*

Persian painting betrays affinity both with Indian (see below) and Arabian. Unlike the followers of the Prophet, however, the fire-worshipping Persians were allowed to introduce animal forms into their works of art, and many fine specimens exist of paintings on tiles and other materials, in which real and symbolic birds, animals, and even human figures alternate with the elaborate floral designs in which the Persians still delight. Persian artists combine refined feeling for colour and delicate beauty of form with wonderful manual dexterity. At the present day enamelling on metal is carried to great perfection by natives of Persia, who work principally in Cashmere. At the London Exhibition of 1871, a portrait of the Maharajah of Cashmere was exhibited, painted in enamel on gold, and set in an enamelled framework of floral decoration in the Persian style.

In the decoration of tiles for wall-linings, ornamental painting on lacquered ware, illuminated books, and other small but rich specimens of colour-decoration, Persian artists excel. They display in these works a sweetness

and delicacy of colouring which surpasses that of any other Oriental nation, while their designs at least equal those of their rivals. Persian art is less known in this country than the art of the Chinese, Japanese, and Hindoos, but it has at least equal claim to our admiration.

### 5. *Indian Painting.*

Painting in India, as in Persia and Arabia, is chiefly accessory to architecture and sculpture, and is characterized by richness and repose of colouring, exuberance of detail, and careful though not servile imitation of nature. The sculptures of the rock-cut caves and temples, as well as the outsides of private houses, are brilliantly and often most tastefully coloured; and we may add that but little difference is noticeable between the general appearance of the ancient wall-paintings of the palaces of imperial Delhi and that of the decorated tiles from Hyderabad and elsewhere, lately exhibited at Kensington (International Exhibition of 1871). Like the Star of Solomon in Moorish decorations, the palm is a constant feature of Indian ornamental art, and appears to have some important symbolic significance. With this exception, elaborately worked-out patterns are rare, foliage being treated in an easy supple manner, without any adherence to strict rules. In the productions of modern Indian artists the effect obtained by the judicious use of gold is really marvellous. We see combinations of colour with a sense of repose and delight, which, if merely described, we should con-

sider absolutely incompatible with good taste. Glaring contrasts are neutralized, and glowing colours toned down by meandering lines of gold so subtly interwoven with the design, that, in the words of Racinet, the great French writer on decorative painting, "we see the whole as through a transparent web of gold."

Specimens of independent paintings by natives of India are rare, but the few which have been exhibited from time to time prove that with a little encouragement and instruction Indian artists might hope to compete successfully with Europeans. As proofs of this, we may instance the small paintings representing a native family of high rank in the costume of the country, looking on at a dance performed by natives; the miniature portraits of the Emperor of Delhi and different chiefs; and a series of architectural drawings—all by natives of India—which were amongst the art treasures collected at Manchester in 1857.

## 6. *Chinese and Japanese Painting.*

### (a) *Painting in China.*

From time immemorial, the Chinese have held themselves aloof from other nations; and as one amongst many results of this exclusiveness, we find art in China unaffected by the changes and convulsions which have shaken the neighbouring countries of Asia, and uninfluenced by any fusion of its original characteristics with

those of foreign races. The absence of any regular architectural system doubtless accounts for much that is peculiar in Chinese decorative painting; but we must look deeper than this if we would explain the strange combination of childishness with skill and of monotony with fertility of imagination which meet the student of Chinese art. The Chinese appear to consider variety the very essence of beauty, and go out of their way to avoid uniformity; straight lines or right-angles are most carefully shunned, and their patterns mostly consist of continuous lines working round into a pattern, or broken lines producing a similar result. It is generally supposed that this strange delight in irregularity is but a reflection of the want of stability of character and defective reasoning power which characterize the Chinese. They are apparently incapable of seeing the true relation of means to an end, and feel none of the satisfaction natural to more highly-developed natures in the sense of harmony and fitness. With all these drawbacks, however, they display a fertility of resource and power of imitation which are alike marvellous. Natural objects of every variety, combined with strange symbolic creatures—such as dragons, the dog of Fo, etc., etc.—are pressed into the service of their decorative art, and produce a general effect of richness which is very pleasing. Close examination and comparison reveal a uniformity in the system of Chinese colouring, which, bearing in mind the license permitted in the treatment of form, is almost startling. As an explanation of this it has been conjectured that colours

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have a symbolic meaning, and that their use is regulated by conventional laws.

As is well known, the Chinese excel in the painting of porcelain, but it is rather brilliancy of colouring than beauty of design which has won them their high repute—the same faults which disfigure their decorative paintings being noticeable in their ceramic art.

The best Chinese pictures are intended to be seen from above downwards, and though they display imperfect scientific knowledge, they are not so utterly wanting in perspective as has generally been imagined. Perhaps the paintings on silk, mounted scroll fashion, to hang on the walls of rooms or to form the transparent sides of lanterns, are among the most valued Chinese art-products at the present day; and we must not forget to mention the beautifully-coloured designs on the so-called rice paper (made from a leguminous plant which grows in the marshes of the East), executed at Canton, for which water colours are employed.

Some Chinese artists display considerable skill in what we should call book-illustrating. Popular stories are to be met with in China, profusely illustrated by woodcuts cleverly designed and finely executed, in which the narrative is depicted with plenty of humour and dramatic power, and not without a certain degree of grace and elegance.

At the present day there appear to be signs of a decadence in native art in China, mainly due to the minute subdivision of labour, which is fatal to all

originality in the artists employed; whilst wealthy natives seem disposed to patronize foreign talent and to buy the paintings of Europeans.

(b) *Japanese Painting.*

The Japanese, although they borrowed the rudiments of their art from their Chinese neighbours, quickly improved upon their original models, and have carried imitation of nature—even of the human figure in motion, of birds in flight, etc., etc.—to the most extraordinary perfection. Japanese porcelain excels Chinese both in beauty of design and delicacy of colouring; and the decorations of Japanese screens, fans, and other minor articles of luxury, are often of rare elegance and delicacy.

We may add that a highly-valued class of pictures, both in China and Japan, are simple pencil and ink sketches on silk or paper, which are mounted and rolled up like scrolls. Collections of Chinese and Japanese art-objects contain specimens many centuries old. One peculiar and striking style is drawn with the thumbnail; the nail, which is allowed to grow very long, being dipped in ink, and the figure of a man or animal—a Buddhist pilgrim or Bactrian camel, for instance—sometimes life-size, sketched by a few sweeps of the arm.

To sum up the result of our inquiry into Oriental painting, we find it generally characterized by richness

of colouring, elaboration of ornament, absence of scientific knowledge of perspective, and the extensive use of symbolism. At the present day the principles of the highest form of Oriental decorative painting are being earnestly studied in England, and efforts, which appear likely to be successful, are being made to apply them to the ornamentation of English houses and public buildings.

### VIII.—REPRODUCTIVE ART.

OUR account of the pictorial arts will not be complete without a few words on the numerous processes by means of which great masterpieces are rendered familiar to those who are unable to obtain access to the originals.

First in importance rank engraving on wood and engraving on metal, which, though somewhat similar in their results, differ considerably in the mode by which those results are obtained.

#### 1. *Engraving on Wood.*

In *Xylography*, as the art of engraving on wood is called, the design to be engraved is first drawn on the wood with a pencil or in Indian ink and Chinese white; the parts to be left white are then cut away, all that is to appear in the printed proof being left in relief. The work of the wood-engraver requires great care, as he

must follow every line of the artist's drawing. The wood employed is generally a species of box, with a very close grain, imported from Turkey ; and the chief tools in use are *burins* or *gravers*, *tin tools*, and *scoopers* or cutting-out tools. The pieces of wood when prepared for engraving are called *blocks*, and the term *colour* is used in speaking of engravings to signify not only the black and white equivalents of positive colour, but also the general effects of *chiaroscuro*.

Wood-engraving is said to have been invented by the Chinese, and to have been practised as early as 1120 B.C. However that may be, the Greeks, Egyptians, and Romans are known to have cut inscriptions both on wood and metal for the use of the people. It was not until the fifteenth century, however, that wood-engraving, properly so-called, came into general use. The honour of being the earliest woodcut with a positive inscription has been claimed both for an impression in the Royal Library of Brussels, bearing date 1418, and for the celebrated "St. Christopher," in the possession of Earl Spencer, with the date 1453.

Until the time of Albert Dürer wood-engraving was chiefly employed for the illustration of books ; the printer Aldus, amongst others, published several very beautiful book-designs in the sixteenth century, which have been ascribed to Raphael, to Mantegna, and to Giovanni Bellini by different authorities. At the same period many fine woodcuts were produced in



the Low Countries, but the names of their authors have not been preserved. With the development of wood-engraving in Germany are connected the names of Michael Wohlgemüth, Albert Dürer, Martin Schöngauer, and Hans Holbein, all of whom have already been noticed. Albert Dürer, however, is supposed to have done more than any other master to raise it to the rank of a fine art. We must also mention Hans Lutzelberger, who flourished about 1538, and made a great reputation as the engraver of Holbein's "Dance of Death"; Hans Burgkmair (about 1473-1559), and Lucas Cranach.

In France but few wood-engravers of talent arose. Geoffroy Tory of Bourges, who flourished in the sixteenth century, produced some spirited woodcuts, and was followed by a host of imitators; but none of these men equalled their German and Italian contemporaries. In Italy, Algo da Carpi, Andrea Andreani, and Antonello da Trenta, all of the sixteenth century, were the first fully to develop wood-engraving. Da Carpi carried the treatment of chiaroscuro to wonderful perfection, and has been called the inventor of what is known as engraving *en camaïeu*—that is to say, engraving in a single colour varied only in depth of tint.

From the beginning of the seventeenth century wood-engraving rapidly declined, Christopher Jegher, of Antwerp, who engraved some of Rubens' works, being the only artist who merits special notice. It was not till the present century that there was any great re-

vival. At the present day the wood-engravers of France and Germany have reached the highest perfection.

In England *Xylography* made little progress until the eighteenth century, although it was practised by several artists of eminence. At the close of last century, however, a group of men arose, with Thomas Bewick (1753-1828) at their head, who revived wood-engraving not only in England, but in all Europe. Thomas Bewick may be justly considered the founder of our present school of engraving. His works give evidence of the most earnest study of nature, and are unrivalled for accuracy and delicacy of execution. A large woodcut of a "Caledonian Bull" is considered his masterpiece, but the illustrations of the series of volumes on British Birds and British Quadrupeds have also been justly admired. Bewick was succeeded by numerous pupils, of whom Nesbit, Clennell, and Harvey were the chief. We must also mention Richard Branston, and his pupil John Thompson, one of the most skilful engravers of England or of any other country. At the present day many English artists of eminence practise wood-engraving; and the names of the Dalziels, William Thomas, Harral, Cooper, Palmer, Whympier, Linton, and Mason Jackson, are well known both at home and abroad.

## 2. *Engraving on Metal.*

Engraving on metal with a view merely to the

ornamentation of vases, boxes, jewels, etc., is an art of extreme antiquity, and is generally supposed to have led up to what is now known as copper-plate or steel engraving. In the fifteenth century it was customary to adorn goldsmiths' work with sunken designs, the hollows of which were filled in with a black mixture called *niello* (from the Latin word *nigellum*, signifying black), which, quickly hardening, served to show up the intaglio picture. It is related that on one of these plates a pile of damp linen was laid before the niello was dry, and the fact of its receiving the impression of the pattern on the plate is supposed to have suggested to an artist named Tomasso Finiguerra (about 1440) the possibility of obtaining similar impressions on paper. The invention has also been claimed for German artists, and it is probable that the truth will never be fully known. However that may be, the niellists or workers in niello must be looked upon as the forerunners of the great European engravers on metal of the fifteenth and following centuries.

In engraving on metal properly so called, the process is the reverse of that employed in engraving on wood; all that is to be printed on the paper being cut in sunken lines on the metal instead of being left in relief. These sunken lines are filled with ink, and paper is pressed upon the plate with sufficient force to suck up the ink and receive the impression of the design. The metals generally used for engraving are copper and steel; and the principal varieties of engraving

on metal are *line*, *mezzotint*, *stipple*, and *aquatint* engraving.

In line engraving the effect is produced by means of a number of lines made with the graver or burin, or by a combination of actual incisions with the chemical process called *etching*. In the first case a considerable amount of toil is involved. A correct drawing of the subject to be reproduced is transferred to the metal by means of an exact copy on tracing paper, which gives the outlines, the deep shadows, and the half tints. Lines of greater or less depth are then traced with the graver, according to the quantity of light required, until the whole design is incised on the metal. The plate, when an impression is to be taken, is covered with ink, all that sinks into the lines being allowed to remain, and all that remains on the surface being removed. From the ink in the sunken lines the impression of the design is obtained upon paper by pressure. When, however, etching is to be combined with line-engraving, the plate is first covered with a thin coating of varnish dissolved by heat, an outline of the composition is transferred from paper to this soft surface by being passed through a press, and the design is drawn on the plate with an *etching needle* (a sharp instrument like a thick, short sewing needle), which cuts through the preparation and lays bare the metal. Acid is then applied to the plate, and allowed to remain on it long enough to eat away the metal wherever it is unprotected by varnish—that is to say, wherever the etching needle has done its work.

With what is called the *dry-point* (an instrument also resembling a sewing needle) the etched design may be touched up. The dry point raises what are called *burrs*, which are sometimes removed with a burnisher or polishing tool, and sometimes allowed to remain, as they lend richness of tone to the first impressions from a plate. Hence the extraordinary value of the early impressions of Rembrandt's famous etchings.

In mezzotint-engraving, which has long been extensively practised in England, the process is simpler than in line-engraving. The plate is first scraped with an instrument called a *cradle*, the edge of which is rough, and the indented surface is filled with ink. A tracing is then transferred to the plate as described above, and the engraver merely removes or softens those parts which are to appear as lights, the shadows being left black. Sometimes in mezzotint engraving the design is bitten in to begin with.

In aquatint-engraving effects like those of Indian ink drawings are produced in the following manner. The engraver traces his outlines on the bare plate, over which he sprinkles powdered resin or fine sand. When acid is poured on to a plate thus prepared, it corrodes all the spaces between the grains of resin or sand, and the mass of dots of equal size everywhere distributed produced by this corrosion gives a soft tone to the print, resembling that of a washed drawing. This mode of engraving is found to be very effective for the reproduction of water-colour drawings of every variety.

In engraving in *stipple*, the drawing is made in small dots instead of lines. The term *stippling* is applied to dots wherever employed in engraving; single lines are called *hatchings*, and lines crossing one another *cross-hatchings*.

The process of printing engravings of every variety requires great care, but does not differ in any essential respect from ordinary printing. The first impressions from an engraved plate are called *proofs*, and are very highly valued, as when a plate has been printed for some little time it becomes worn, and the impressions lose something of their distinctness.

It will be impossible to do more than give the merest outline of the history of engraving on metal. This is the less to be regretted as the most eminent engravers of the middle ages and Renaissance period were also painters and have been already noticed.

The chief Italian engravers of the fifteenth century, who succeeded Finiguerra, were Baccio Baldini (about 1436-1515), Sandro Botticelli (1437-1515), Antonio Pollajuolo (1426-1498), Andrea Mantegna (1431-1505), and Marc Antonio Raimondi (1487 or 1488 to 1539), the celebrated engraver of Raphael's designs. In Germany the chief early line-engravers were Martin Schöngauer, (1455-1499), Israel van Meckenen (about 1450-1523), Michael Wohlgemüth (died 1519), Albert Dürer (1471-1528), and Lucas van Leyden (died 1535). With the exception of Marc Antonio, all these men engraved their own designs. The engravings of these artists—

especially those of Mantegna, Marc Antonio, Dürer, and Van Leyden—are chiefly remarkable for correctness and nobility of drawing, and elaborate finish of detail. In the sixteenth and seventeenth centuries Agostino Veneziano (about 1620), Nicholas Belin da Modena (about 1630), Giov. Carglio and Marco da Ravenna (both about 1640), and Giulio Bonasone (1498-1564) were the most successful Italian line-engravers; whilst the art was zealously carried on in Germany by Eneus Vicius, George Vens, Aldegraf, and J. S. Boehm (all about 1530); Albert Altdorfer (1488-1538), said to have introduced the fashion of engraving in miniature; James Binck (died 1560), Henry Aldegrever (1502-1555), Virgilius Solis (1514-1570), and many others. In France a race of line-engravers arose, of whom Gerard Edelineck (1627-1707), a native of Antwerp, Masson (1636-1700), Larmessin (1640-1684), Drevet the Elder (1664-1739), Drevet the Younger (born 1697), and Gerald Audran (1640-1703), were the chief. In England the chief engravers of the seventeenth century were William Faithorne (1620 or 1630 to 1694), George Virtue (1684-1756), and John Smith (1654-1722), who worked chiefly in mezzotint. The most celebrated Flemish line-engravers were Henry Goltzius, the Vischers (who flourished between 1610 and 1650), Bolswert (1620), Lucas Vosterman the Elder (1630), and Suyderhoff (about 1640). In the eighteenth century many engravers of eminence arose, who principally reproduced the works of the great Dutch school. Of these, John

Philip Le Bas (1708-1782), a native of Paris, who combined etching with line-engraving, and John George Wille, a native of Königsberg (1717-1808), were the chief.

It was towards the middle of last century that the art of engraving reached its climax in England. To Sir Robert Strange (1721-1792), an engraver of figures, and William Woollet (1735-1785), a landscape engraver, is due the honour of founding the English school of engraving: the works of the former excel in what is technically called colour, and in the rendering of flesh tints, and those of the latter in power of effect and finish, although they are somewhat hard. As men who aided in maintaining the high reputation of English engraving at the close of the eighteenth and early part of the nineteenth century, we must name Burnet (1784-1868), Raimbach (1776-1843), with Mc.Ardell (1710-1765), Earlom (1742-1822), Watson (1750-1781), John Raphael Smith (1750-1812), and Valentine Green (1739-1813), etc., who worked in mezzotint, and engraved Sir Joshua Reynolds' paintings.

Within the last century important schools of engraving have arisen in Italy, France, and Germany, of which the chief members were—in Italy, Volpato and Cunego, followed by Raphael Morghen, Longhi, Mercurii, and others; in France, Boucher-Desnoyers, Forster, Martinet, Calamatta, etc.; and in Germany, Müller, Keller, Grüner, and many others.

We have purposely refrained from including the great masters of etching as an independent art amongst



the engravers we have named, on account of the distinctive character of their work and the peculiar position they occupy in the history of art.

Albert Dürer in Germany and Parmegiano in Italy appear to have been among the first to employ etching, followed by the Carracci, Guido Reni, Salvator Rosa, etc., in Italy, and by the Hopfers, Wenceslas Hollar, C. W. E. Dietrich, and many others in Germany. It was in Flanders and Holland, however, that the art found its fullest development. Vandyck produced many extremely fine prints in this style, distinguished by all the characteristics of his paintings; but his fame and that of all other etchers has been eclipsed by that of Rembrandt, the great founder of the Dutch school of etchers. An account has already been given of the work of Rembrandt and the influence of his style upon his contemporaries, etc.: we content ourselves with naming Ferdinand Bol, Jan Livens, Paul Potter, Karel Dujardin, A. Van de Velde, Ruysdael, Ostade, Waterloo, David Teniers, Zeeman, Jan Both, N. Berghem, and C. Dusart, as among his most famous pupils and imitators. Claude Lorraine headed a similar movement in France, and the French and English etchers of the present century—of whom we may name Messrs. Bracquemond, Méryon, Daubigny, Jacquemard, and Blanchard, of France, and Messrs. Hamerton, Seymour Haden, Hook, Cope, Redgrave, Samuel Palmer, and George Cruikshank, of England, as distinguished examples,—may be looked upon as the legitimate followers

of these great men. We must also mention J. Whistler, an American, whose etchings are considered equal to the best French or English works of a similar class.

At the present day the art of line-engraving appears to be falling into disuse in England. Robert Wallis, E. Goodall, and John Pye—the first still living, the two latter too recently deceased for us to criticize their work—are among the greatest engravers after Turner. At the head of engravers after old masters stands G. T. Doo ; and Messrs. Barlow, E. P. Brandard, R. Graves, J. H. Robinson, E. A. Prior, J. F. Wilmore, W. Hall, Charles Turner, S. Cousins, Lumb Stocks, T. Landseer, W. Sharp, R. Lane, Chas. Heath, J. Lupton, and C. J. Lewis, must be named as distinguished living or quite recently deceased English professors of pure line or of mixed engraving.

The French school of engraving of the present day is remarkable for extremely high finish rather than for general artistic excellence. Messrs. Carey, Dufrond, Massard, Danguin, Bertinot, and others take high rank amongst contemporary engravers ; and we may name Messrs. Bal, Biot, and Mennier, as living Belgian engravers, and Messrs. Mandel, Barthelmers, and Keller, as German artists of talent who practise engraving.

### 3. *Lithography.*

Lithography is the art of drawing on and printing from stone, and was invented by Aloys Sennefelder of Munich,

at the beginning of the present century. The process to some extent resembles copper-plate engraving, but is less costly and of less artistic importance, being principally employed for printing plans, maps, etc. The stones employed are of a calcareous (chalky) nature, and are brought to a fine surface. The subject is then drawn upon them in specially prepared ink or chalk, with which soap or grease is incorporated. The drawing being completed and the stone washed, first with acid and afterwards with gum, a suitable printing ink is applied to the surface, which must be previously moistened. The printing ink is only taken up by those portions which had been originally washed by the lithographic ink or chalk, but is rejected by the remaining surface, so that a perfect impression can be taken in a plate printing press. Sometimes, instead of drawing direct on the stone, the engraver makes his drawing on what is called transfer-paper, which can be applied to the stone, and will leave the drawing behind it as though it had been drawn on the stone. Impressions are then taken by means of pressure, as in line-engraving, etc.; and the number of times a stone may be printed from without any wearing of the surface is one of the chief recommendations of lithography. Chalk drawings are made on grained stone with chemical chalk. Tinted drawings, chromo-lithographs, and coloured maps require as many stones as there are colours; the stones being printed one after the other. We may add that German lithographers are famed for

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careful execution, and for the superiority of their coloured lithographs, and French for the richness of their artistic effects.

#### 4. *Photography.*

Any account of the various processes employed in photography, or of the men who have contributed to bring them to the perfection attained at the present day would be out of place here. As a mode of reproducing works of art, and of furnishing studies from nature for the use of artists, photography is however too important to be passed over. It has been employed with the greatest success to represent buildings, architectural carving, sculpture, and in the reproduction in fac-simile of artists' sketches and studies. It is fairly successful in the reproduction of pictures and engravings ; and wonderfully elaborate studies of foliage, landscape, still life, and the figure can be obtained by its help ; but on account of the perplexing amount of details which photographs from natural objects present, they do not often prove of great service to the artist, and it is chiefly as a means of accurately representing and reproducing works of art that photography is valuable to the student.

## PART IV.

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### MUSIC.

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#### INTRODUCTION.—THE ELEMENTS OF MUSIC.

WE are now to consider Music—an art differing in its most essential characteristics from any of those we have been reviewing. Architecture, Sculpture, and Painting are pictorial arts, appealing to the senses through the eye, whilst Music is emotional, appealing to the feelings through the ear. The exact position of music in the scheme of the Fine Arts has never yet been defined, nor is there any agreement amongst the thinkers of the day with regard to the true limits of musical representation. There can, however, be no question that music is the most expressive language of the soul, or that it represents the beautiful by means of sound as painting does by means of lines and colour. Music embodies and represents the emotional life of the mind and heart as no other art can : every shade of feeling, from the most agonised despair to the greatest ecstasy of

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joy, the calmest abandonment of bliss, or the wildest mirth, find their most natural and fitting expression in music ; yet, in spite of its apparent licence, the art of music is bound by mathematical laws as strict as those which govern architecture, which none but the greatest geniuses can infringe with impunity.

The theory of musical sounds is founded on the science of acoustics, into the principles of which it is not now our province to enter. We must, however, state that sound is the effect of a series of vibrations of the air striking upon the ear, and that when these vibrations follow upon each other with such rapidity as to become apparently inseparable, a musical sound called a *note* is produced, and that the degree of intensity of such a note is in exact proportion to the number of vibrations produced in a given time. The varying amount of intensity of notes is called *pitch*, and the difference in pitch between any two notes is in musical language an *interval*. A well-ordered succession of musical sounds or notes constitutes *melody*, in which musical thoughts are unfolded. The simultaneous sounding of three or more notes produces a *chord*, and a succession of chords constitutes harmony. A chord is called a *concord* when the notes of which it is composed have a pleasing effect upon the ear, and a *discord* when the reverse is the case. Chords lend fullness and variety to musical compositions, and by their modulations and various combinations produce an infinite variety of pleasing contrasts.

Music, like language, has its phrases and periods, the right arrangement and accentuation of which is called *rhythm*. Accent must be chiefly regulated by the time in which a composition is written, although it may sometimes be modified by taste.

The general term of *dynamics* has been applied to all that is connected with the force or energy with which musical sounds are produced,—in other words, to *expression*, which is of vital importance in the rendering of musical compositions.

It is not necessary in a work like the present to enter into the details of musical notation, or to explain the various signs and symbols which represent musical notes, etc. All this is but the artificial language of music, and is universally taught in our schools; we shall content ourselves, therefore, with enumerating the leading varieties of musical compositions, and with relating the main facts of the History of Music.

Musical compositions are either for the voice, for instruments, or for the voice accompanied by instruments. Musical instruments are either wind instruments—such as clarionets, organs, and flutes; stringed instruments—such as pianofortes and violins; or instruments of percussion—such as drums, cymbals, etc.

The chief forms of vocal music are generally classed as church music, dramatic music, chamber music, and national music. Church music includes simple *songs* (*i.e.* anything uttered with musical variations of the voice); *chorales* (melodies performed in a slow and solemn

manner, to which hymns etc. are sung); *anthems* (*i.e.* sacred songs sung by two opposite choruses);\* *requiems* (*i.e.* solemn dirges sung for the repose of the dead); and above all, *oratorios* (sacred compositions which are partly dramatic and partly epic, or expressed in words). The words of oratorios are generally taken from the Bible, and the music consists of airs, *recitatives* (*i.e.* songs uttered in a declamatory manner, like energetic speaking), duets, trios, quartetts and choruses (*i.e.* songs for two, three, four or more voices respectively). The accompanying instrumental music of oratorios is generally produced by an orchestra (*i.e.* a variety of stringed, wind, and percussion instruments played simultaneously), with or without an organ. Dramatic music includes every variety of vocal music accompanied by action. The opera, in which the singing takes the place of speech, is the highest form of secular dramatic music, as the oratorio is of sacred. We may also mention what is known as the *vaudeville*, in which speech and song occur alternately at intervals of the drama, and the *melodrama*, a dramatic performance in which songs occasionally occur.

Vocal chamber music includes *madrigals* (*i.e.* part songs with a single voice to each part); *glees* (*i.e.* part songs with more than one voice to each part); airs, duets, trios, choruses, etc.

Instrumental music is composed for one or more

\* The so-called anthems now sung in cathedrals, etc., are, however, often merely four-part songs.



instruments. The chief compositions for single instruments are *sonatas* (*i.e.* compositions consisting of three or more movements, with one or more themes or subjects worked out with considerable elaboration); *concertos* (*i.e.* compositions for a single instrument, with an orchestral accompaniment, consisting of three movements, each with a motive of its own, worked out in strict accordance with the laws of musical form); *rondos* (*i.e.* simple airs, consisting of three or more periods, in which the first period is generally repeated at the end); *capricios* (*i.e.* capricious compositions, not subject to any rules of form); *fantasias* (*i.e.* extempore works of any kind, or compositions resembling capricios in being free from precise form).

The chief compositions for more than one instrument are *symphonies* and *overtures*. Symphonies are the very highest form of musical compositions, in which none but the greatest composers have been truly successful. They are written for a full band, and consist of from three to six movements, each one completely worked out in accordance with musical laws. The term symphony is also given to instrumental introductions, and conclusions of vocal compositions. Overtures are introductory compositions for a full orchestra, employed as prefaces of operas, oratorios, etc., and generally harmonize with the work of which they form the prelude.

Instrumental chamber music is of various kinds, such as duets, trios, or quartetts, for different instruments.

The following are among the principal of the numerous compositions of a secondary class, either written to be performed alone, or to form part of larger works :— *Fugues* (*i.e.* compositions in which the different parts do not begin together, but chase or follow each other at intervals, each one repeating the subject in turn, but at a higher or lower pitch—the term fugue signifying literally a flight); *canons* (*i.e.* a kind of fugue in which the whole of the first part or subject is imitated throughout the entire composition); and *scherzos* (*i.e.* playful, lively movements, often forming part of sonatas, symphonies, etc.).

#### I.—MUSIC IN OLDEN TIMES.

IN one sense music may be called the earliest, in another the latest, of the fine arts. Music, in its crude rudimentary forms, existed in the inflections of the human voice, the dash of the waves upon the shore, or the song of birds, as soon as the material world came into existence. It may be called the universal language of humanity, the mother-tongue of every sentient human being, intelligible to all who have ears to hear, and needing no interpreter in its direct appeal to the emotions. On the other hand, modern music, as represented by the great works of Beethoven, Mozart, or Mendelssohn, is an art of recent growth, numbering not more than four hundred years.

Music was probably vocal only until the discovery of Jubal, “the father of all such as handle the harp and

the organ" (Genesis iv. 21), that instruments might be constructed to give more forcible expression to musical sound. The "harp" alluded to in the verse quoted above is supposed to have been of the kind now called a lyre, which was in use amongst the Egyptians and Greeks at a very remote age; and the "organ" was probably merely a bundle of reeds played upon with the mouth. After this first mention of music in the Holy Scriptures, we meet with constant indications of the use of musical instruments amongst the Hebrews: the triumph-song of the children of Israel on the overthrow of the Egyptians was accompanied by the music of the timbrels (small instruments resembling tambourines, and consisting of pieces of parchment stretched on hoops) of the women led by Miriam; the walls of Jericho fell down at the blast of the trumpets; and the glorious Psalms of David were sung with the accompaniment of the harp or lyre (supposed to have consisted of twelve strings, each string vibrating but to one tone), the dulcimer (described by Dr. Burney as a triangular instrument having about fifty wire strings resting on a bridge at each end, and played by striking the strings with two small rods or hammers held one in each hand), psalteries (four-sided instruments, resembling dulcimers, but smaller, and with fewer strings), cymbals (small basin-shaped instruments of percussion, made of brass, producing a ringing sound when struck together), the sackbut, or trombone (a large deep-toned double trumpet), and many other instruments.

The music of the Hebrews is supposed to have had both definite rhythm and melody, and to have attained to its fullest development in the ornate Temple services under Solomon.

That the Egyptians were acquainted with music, and made use of musical instruments, is proved not only by the allusions to the practice of the art in Herodotus, but also by the numerous representations of singers with instruments which occur in the mural bas-reliefs. The harp and flute, with a jingling instrument peculiar to Egypt called a sistrum, were in use as early as the fourth dynasty; lyres, with seven or five strings, in the twelfth; and drums, trumpets, tambourines, cymbals, etc., in the eighteenth.

The Greeks, although they numbered music amongst the sciences, and studied the laws of sound, did not extensively cultivate music; and it was with them chiefly an accessory to the drama, for which they had a great predilection.

In Greek plays, such as the tragedies of Æschylus, Sophocles, and Euripides, an important part was played by the chorus—a band of singers and dancers, who remained on the stage throughout the performance of a play as witnesses or spectators, and intoned poetry in the pauses between the scenes. This poetry had reference to the subject represented, and was probably of the simplest description, the musical element being entirely secondary to the dramatic. Sometimes the chorus was sung antiphonally—that is to say, in alternate verses,

by different divisions of the chorus, the divisions moving from side to side of the stage. Hence the terms now in use of *strophe*, which originally meant the dancing or turning of the chorus from one side to the other of the stage; and *antistrophe*, the turning back again of the chorus. We may add that the word *orchestra*, now employed to denote the position occupied by musicians—or the band itself, in modern concert-rooms, theatres, etc.—was the name given to the place assigned to the chorus in Greek theatres, and is derived from a Greek word signifying “I dance.”

The Romans, as we have already had occasion to remark, were wanting in imaginative genius, and borrowed their music, as they did their architecture, sculpture, and painting, from the Greeks and Etruscans. The foreign slaves and freedmen of Rome were the chief musical performers in the times of the Empire. Both stringed and wind instruments were in use amongst the ancient Romans.

## II.—MUSIC IN THE MIDDLE AGES.

MODERN European music is a totally different thing from that which was practised amongst the ancients, and centuries of development were required before the great tone system of the classical period was built up. There had been no need, in the matter-of-fact practical life of the ancient Greeks and Romans, for any complex means of expressing deep emotion; and it was not until

the Roman Empire had been overthrown, and some kind of recognition accorded to the converts to Christianity, that the first germs of Christian music struggled into life. So long as the Christians lived in daily fear of their lives, meeting secretly in the gloomy catacombs round Rome, there was but little chance of their being able to work out any adequate means of art-expression ; but the new emotions excited by the doctrines of Christianity craved some new mode of utterance—some more articulate expression than pictorial art, cold and lifeless at the best, could supply ; and simple congregational hymns, borrowed partly from the Hebrews and partly from the Greeks, appear to have been sung in unison even in the Catacombs.

Until the time of St. Ambrose (340-397 A.D.), chorales or sacred melodies were sung in unison (*i.e.* on notes having the same pitch), or in octaves (*i.e.* on notes of the same name seven intervals above or below each other). Under that prelate, however, a simple kind of harmony known as the Ambrosian Chant was introduced, consisting of four tones, or *modes* as they were called, supposed to have been in use amongst the ancient Greeks, and to have formed the Greek tetra-chord, the basis of the modern diatonic (from tone to tone) scale. To these four modes Gregory the Great (born about the middle of the sixth century) added four others, by means of which a greater variety was given to chorales. Some writers affirm that Gregory named his new system after the letters of the Roman alphabet ; others, that he used

an arbitrary set of signs. In any case, Greek and Roman letters were alike employed somewhat later as symbols of musical tones. The old Gregorian Chants were written on four lines only, which may be considered the rudimentary form of the system of notation on lines and spaces now in use.

No further great advance was made in the science of music in the course of the next three centuries, although Charlemagne is known to have patronized musicians, and to have invited Italian singers to his court. In the eleventh century, however, arose Guido of Arezzo, a Benedictine monk, who did much to regenerate music, and is said to have been the inventor of musical notation. The circumstances which led to this invention have been very differently related, but the generally received version appears to be that, when singing a hymn to the honour of St. John, with other members of his monastery, the gradually ascending tones of the opening sounds of each line in the three first verses struck him as admirably suitable for the nomenclature of the ascending notes of the musical scale.

We append a copy of these now famous lines, italicizing the first syllable of each line, which was sung one note higher than that which preceded it :—

*U*t queant laxis  
*R*e - sonare fibris  
*M*i - ra gestorum  
*F*a - muli tuorum

*Sol - ve polluti*  
*La - bii reatum,"* etc.

To *ut, re, mi, fa, sol,* and *la, si* was added by Guido to represent the seventh note of the scale. *Ut* was subsequently changed to *do*, and for a very long period these seven syllables, to which the term *Solfeggio* has been given, have been used for teaching singing. Their equivalents in ordinary musical notation, applied to the key of C, are C, D, E, F, G, A, B, but they may be applied to other keys, with *do* always representing the key-note.

Guido's musical invention was most favourably received, but for some time longer ecclesiastical music retained a certain ruggedness of tone and inequality of rhythm. In early mediæval times, music, like the rest of the fine arts, was cultivated chiefly in the monasteries, and as a result it was marked by a dogmatic, scholastic character, with but little elasticity or power of growth. In the twelfth and thirteenth centuries, however, there were signs in music, as in painting and sculpture, of the stirring of new life.

The close of the twelfth and beginning of the thirteenth centuries formed the golden age of the troubadours and minesingers, when their songs were no rude ballads but fine lyrical poems, nobly expressive of the ideal and exalted chivalry of the day. With its decline—between 1250 and 1290—a corresponding falling-off took place in the poetry of the troubadours, and the art of



song fell into the hands of the guilds of master singers, who did little to further its progress.

Franco of Cologne, supposed to have flourished in the thirteenth century or even earlier, appears to have been the first to indicate the difference in the duration of notes by differences of form in their symbols, and is said to have introduced sharps and flats, together with the division of compositions into bars.

The invention of the organ, or rather its development into the fine instrument it became in the fifteenth and sixteenth centuries, exercised a most important influence on music; and at the close of the fifteenth century we find both sacred and secular harmony gradually advancing, although we have not even yet any real science of music.

### III.—MUSIC IN THE NETHERLANDS, IN ITALY, AND IN FRANCE, IN THE SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES.

It was in the Netherlands that the trammels of scholastic conventionalism were first thrown off, and a successful attempt made to combine musical science and musical art. As early as the twelfth century, a certain Adam de la Hale, who was educated in the Netherlands, produced some counterpoint writing—that is to say, he set complex harmonies to a melody. He was, however, far beyond his age; and Josquin des Prés, Dufay, Oekenheim or Okenheim, and others, of the fifteenth century, are

generally spoken of as the pioneers of the science of counterpoint—so called because it was originally written in points or dots placed opposite each other. Greater than any of them, however, was Orlando Lasso (known as Roland de Lattre), of Mons, in Hainault (1520-1594), who, taking up the work begun by his predecessors, carried the science of counterpoint to marvellous perfection, astonishing all Europe with his wonderful sacred and secular compositions. He and Palestrina are universally allowed to have been the greatest musical composers of the sixteenth century; and his works, of which the psalm "In convertendo," and the hymn "Jam lucis arte sidere" are among the best, in spite of the rigid form in which they are cast, are full of feeling and expression. He was the last of the great Flemish masters, and after his death we find first Italy and then Germany taking the lead in the art of music.

Giovanni Pierluigi da Palestrina (1524 to about 1594), the first great Italian composer of whose life and work we are able to give any details, occupies an exceptionally high position with regard to the history of music. It was believed until quite recently that it was mainly due to his influence that music was retained in the service of the Roman Catholic Church, Pope Marcellus II. having determined to discontinue its use, on the ground of its interrupting rather than aiding devotion. The young Palestrina, however, composed a mass for six voices for the ensuing Easter Sunday, and pleaded so earnestly to

be allowed to have it performed that the Pontiff relented, and on hearing it sung, was so charmed with it that he not only removed the ban on music, but created Palestrina chapel-master of the Julian Chapel. The mass, which is called the "Mass of Marcellus," is still in existence. We give this story, which is very differently related by various authors, for what it is worth. Whether it be true or false, there is no doubt that the masses of Palestrina—that of Pope Marcellus especially—saved sacred music from a decline which appeared imminent, by establishing a type of composition very far superior to anything which had before been attempted. Palestrina was the first musician fully to combine musical science with musical art, and on this account his works, which are extremely numerous, form an important epoch in the history of music. His "Stabat Mater," composed for performance in the Sistine Chapel, is generally considered his masterpiece, and would have sufficed to immortalize him had he written nothing else.

Palestrina may be said to have been the true founder of the great Roman school of sacred music: he was the forerunner of Mozart and Mendelssohn, the father of modern melody. As a not unworthy successor of this great master, we must name Gregorio Allegri (1560-1662), whose "Miserere," written for two choirs, one of four, the other of five voices, has won him a world-wide reputation, and is still sung in the Sistine Chapel in Passion-week. This wonderful composition, in spite of its simple structure, takes rank among the

most original of the works composed at the period under notice, on account of the intense sadness by which it is pervaded, the admirable arrangement of the voices, and the perfect agreement between the music and the accompanying words.

We may also mention a Spaniard named Thomas Louis de Vittoria (about 1540-1608), whose works were chiefly masses, or rather vocal symphonies for many voices, without instrumental accompaniment—the effect of which, when rendered by a well-trained choir, is very impressive.

It was in the sixteenth century that the first oratorio was produced. St. Filippo Neri (born in 1515) is generally considered to have been the inventor of that kind of composition. He is said to have employed a body of poets and musicians to set dialogues in verse to music, for performance in his oratory or chapel.

Alessandro Stradella (born about 1645), a great Neapolitan musician, contributed largely to the development of the oratorio; his *San Giovanni Battista*, composed in 1670, has been very highly praised by musical critics, and he is thought to have exercised an important influence upon the great composers of the eighteenth century. In addition to his oratorios, Stradella composed an opera, and numerous minor works. His romantic life and tragic death have, however, contributed almost as much to his fame as his musical genius. Being engaged to give music-lessons to a young lady with whom a Venetian nobleman was in love, he won her affections

himself, and married her. The rest of his life was spent in wandering from place to place with his wife, pursued by the hired assassins of the enraged Venetian, who, after more than once missing their prey, finally murdered the unhappy pair in their bedroom at Genoa (about 1670).

Side by side with the music of the church a secular music was developed, guided at first more by the ear than by science, but slowly advancing, both in melody and harmony, as the true relations between musical art and musical science became recognised. At first direct and simple vocal melodies, such as have become national in various countries, were all that were required. The old intimate connection between the song and the drama, at which we hinted when speaking of music among the Greeks, appeared to be dissolved; but with a cessation of the wars of the middle ages, and the re-establishment of a settled society, the long-parted arts met once more, and from their union sprang the modern opera. The earliest existing example of a lyric drama such as we should call an opera is the comic "Li Giens (le jeu) de Robin et de Marian," by Adam de la Hale of Belgium, already referred to. In the fourteenth and fifteenth centuries no composition of the kind appears to have been produced, but in the sixteenth several operas were published—amongst others, a pastoral called "Dafne," written by the poet Rinucci and set to music by Peri, followed by the tragedy of "La Morte di Euridice," by

the same authors, brought out at the theatre of Florence in 1600. Somewhat later Claudio Monteverde (1568-1643), one of a body of Florentine musicians who endeavoured to revive the Greek drama, composed his "Orfeo," for which an orchestra of thirty-six performers was required. Such was the beginning of the Italian opera.

This opera was but one of many others composed by Monteverde; and to the representation of his "Proserpina rapita," in the palace of a senator of Bologna, is mainly due the popularization of the opera, its success having suggested to Ferrari and Manelli the idea of performing operas before mixed audiences. As contemporaries of Monteverde, who contributed to the development of instrumental music, we may name Frescobaldi (about 1587-1654), whose works, both secular and sacred, written for the organ and clavichord (a keyed instrument somewhat resembling a pianoforte, introduced in the sixteenth century), mark a considerable step in advance in tonal harmony, and are among the first in which fugues were introduced,—a species of composition most suitable for the organ.

The end of the seventeenth and beginning of the eighteenth century formed the golden age of Italian music, when Italian composers began to feel the great importance of their art as a means of expressing emotion, and their influence was felt throughout Europe. The first great name we meet with in our study of this golden age is that of Alessandro Scarlatti (1683-

1720), a native of Sicily, who may be looked upon as the forerunner of Handel. His opera "Teodora" was the first in which the recitatives were sung to orchestral accompaniments, and in which the accompaniments to the airs had a distinct design of their own. Scarlatti was the founder of the great Neapolitan School, in which most of the famous musicians of the last century were educated; his works, which are very numerous,—including one hundred and seventeen operas, several oratorios, and a great variety of church and chamber music,—are characterized by boldness and fertility of invention, purity of style, and scientific knowledge of harmony. His son Domenico (1685-1757) was the best player on the harpsichord of the day, and contributed greatly to the development of instrumental music by his compositions, many of them well-conceived sonatas, with pleasing melodies.

Of Scarlatti's actual pupils, Durante (1684-1755) was among the most celebrated. He was, however, rather a clever composer and a good teacher than a musical genius. His works are all of a sacred character—such as masses, psalms, anthems, and hymns; and although they are perhaps wanting in originality, they are remarkable for a certain grand severity of style. Under the influence of Durante the compositions of the Neapolitan School acquired a strictness, a regularity, a severity of harmony, so to speak, which had not before characterized them; and he is universally considered to have been the best instructor of his day.

With the name of Durante must be associated that of Leo (1694-1746), his contemporary, as a joint organiser with him of the Neapolitan School in the eighteenth century. The works of Leo have been very highly praised by Handel; equal to Durante in the grandeur of his style, he excelled him in inventive power; and in addition to much sacred music of a high class—such as the “Ave maris stella,” and the “Credo” for four voices—he produced several operas of considerable excellence. His fame rests chiefly, however, on his having been the master of Piccini and Jomelli, to whom we shall presently refer.

We must also mention as distinguished Italian composers of the early part of the eighteenth century, Pasquini (1637-1710); Marcello (1686-1739), whose “Psalms” and “Laudi Spirituali” still take extremely high rank amongst sacred musical compositions, in spite of all the changes which the art of music has passed through since his day; Galluppi (1703-1785); Martini (1706-1784); Paradies (1712-1795); and Giambattista Pergolesi (1710-1736), the last great Italian composer of sacred music, on whose death music in Italy sensibly declined. Pergolesi, finding melody constantly sacrificed by a bigoted adherence to scholastic rules, which threatened to check entirely the development of originality and individuality, endeavoured in his works to lay aside conventionalism, whilst remaining true to the great principles of music. His complete success in the aim he had set himself was not, as is often the case, recognised until after his death. His career opened



brilliantly—his first great work, “San Guglielmo d’Aquitania,” an oratorio, being received with acclamation; but his grand operas, “Olympiad,” “Il Flaminio,” etc., were not understood, and his life was embittered by the narrow-minded criticism and bitter slanders of his contemporaries; but one honourable exception—the composer Duni (1709-1775), who was thought to rank higher than Pergolesi in their own day—appearing to recognise the greatness of his rival’s genius. Of Pergolesi’s numerous works, all of which are remarkable for easy grace of style and sweetness of expression, the “Stabat Mater” is considered the finest, and ranks amongst the masterpieces of sacred music of every age. It is full of the tenderest, most pathetic feeling, and breathes forth love and pity in every line. It stands alone amongst the numerous compositions on the same subject by Palestrina, Allegri, Haydn, or Mozart, resembling none of them in style or character; it is a powerful dramatic work, full of passionate expression. Jomelli (1714-1774), one of the most brilliant composers of the Neapolitan School, whose works are characterized by dramatic expression, refinement of feeling, and nobility of style, has been called the Glück of Italy, and produced numerous operas, of which the “Armida” and “Iphigenia in Aulis” are among the best, and some few sacred compositions of high excellence—the “Miserere,” his last work, being in every respect a masterpiece.

The name of Piccini (1728-1800), the unsuccessful

rival of Glück, brings us to the close of the eighteenth century, when music in Italy was almost entirely operatic, and the old school of sacred music founded by Palestrina was rapidly declining. Piccini was but twenty years of age when he made his *début* as a dramatic composer; and his masterpiece, "La Ceechina, or La Buona Figliuola," the fame of which quickly spread all over the world, was produced at the early age of twenty-six. "Didon," an opera of a somewhat later date, is scarcely, if at all, inferior to "La Ceechina," and both are alike remarkable for the grace and sweetness of their melodies, the suitability of the accompaniments, the variety of the rhythm, and the general harmony of the whole. It would carry us far beyond the limits of a handbook to enter into the details of the hot controversy as to the respective merits of Glück and Piccini, which so long agitated the critics of Europe: suffice it to say that Piccini, though now acknowledged to rank lower than his great German rival, must ever hold a high position amongst operatic composers.

As distinguished members of the great Neapolitan School of the eighteenth century, we must also name Sacchini (1734-1786), whose industry and fertility of imagination were alike marvellous. His numerous operas—of which the "Ædipus," the "Andromache," and the "Cid" are among the principal—are chiefly distinguished for the tender pathos of the airs and the general purity of the style. No less illustrious was

Cimarosa (1754-1801), whose opera "Matrimonio Segreto" is the only one of all the Italian works of this class produced in the last century which still retains a place on the stage of the present day,—a man of wonderful imaginative genius, whose numerous serious and comic operas are alike characterized by brilliancy, force of effect, and richness of invention; Paisiello (1741-1816), whose operas—of which the "Olympiad," "Nina o la Pazza d'Amore," and "La Grotta di Troforiso," are among the principal—are chiefly remarkable for the beauty of the vocal melodies and purity of the accompanying harmonies; Salieri (1750-1825), an industrious composer rather than an original genius; Clementi (1752-1832), the author of a number of sonatas and symphonies, written in a good and pure style, but somewhat wanting in life and energy; and Viotti (1753-1824), the greatest of modern violinists, who composed many beautiful works for his own instrument.

As was natural, the rise of the Italian opera exercised a most beneficial influence on the art of singing, and in the eighteenth century a number of great vocalists arose, amongst whom Niccola Porpora, his pupil Carlo Broschi (called Farinelli), Caffarelli, and the cantatrice Faustina Bordoni, were among the chief.

In the fifteenth and two following centuries a great improvement took place in the construction of organs, and the names of the Antignati family of Brescia stand out as famous organ-builders. With the development

of the organ coincided that of the violin, which appears to have been brought to perfection by the Amati of Cremona, and the yet greater Stradivarius, with the Guarneri and Ruggieri families, in the seventeenth century. The improvement of instruments exercised a most important influence on the progress of instrumental music, and led to the production of countless symphonies, sonatas, etc.

At the close of the eighteenth century the culture of music declined in Italy and passed to Germany; but before we trace the progress of the art in its new home, we must briefly notice the few composers of the French School who flourished in the seventeenth and eighteenth centuries. The first French musicians of eminence were Chambonnières (about 1610-1670), Couperin (1668-1733), and Cambert (1628-1677), the true founder of the French lyrical drama, although his fame has been eclipsed by the Italian Lulli, his contemporary and rival. The Abbé Perrin was the first to obtain royal sanction for the performance of musical dramas in Paris; and the opera of "Pomona," the joint production of that ecclesiastic and Cambert, was the first regular opera performed in Paris. Lulli (1633-1687), an Italian by birth, settled in France early in his career, and taking up the work begun by Cambert, produced a vast number of light and pleasing operas,—such as "Amadis," "Roland," etc.,—calculated to win the popular ear, and speedily acquired a great reputation. Greater than any of these, however, was Lalande (1657-1726), &c.

best French composer of sacred music of his age, well known by his magnificent psalm, "Beati quorum," which is characterized, as are all his compositions, by intense religious fervour. Rameau (1683-1764), the greatest French musician of the eighteenth century, contributed, both by his compositions and by his writings on harmony, to the development of music in France. His "Castor and Pollux," a tragic opera in five acts, considered his masterpiece, contains a chorus which has been very greatly admired. As not unworthy French contemporaries of the Italians noticed above, we must also mention Philidor (1726-1793), author of many fine comic operas; Schobert (1730-1768); Gossec (1793-1829), one of the first French composers of symphonies, who produced compositions of every variety, and did much to improve instrumental music in France; Grétry (1741-1813), a celebrated writer on music, and the author of many fine operas, of which "Richard Cœur de Lion" is among the chief; Lesueur (1763-1837), a composer of original genius and independent spirit, whose works include some of the best sacred music of France, and are characterized by boldness of conception and grandeur of style; Méhul (1763-1817), one of the founders of the French School of the present century, whose numerous operas—of which "Joseph" is considered the best—are written in a grand and imposing style; and Della Maria (1768-1800), who gave promise of great talent, but died just as his reputation had become established.

The French and Italian composers of the latter part of the eighteenth century were, however, none of them worthy to rank with the men we are now about to notice. Their compositions were chiefly operatic; and works of this class must ever occupy a lower position than the symphonies and other complex instrumental music produced by the great German School. Italy, whilst retaining the gift of melody, allowed the science of harmony to be neglected; and France, in spite of great natural powers, was content with such sentimental music as met the taste of the volatile French people. As a result, modern Italian and French music, though they please and fascinate us, do not satisfy us; and it is to the compositions of Bach, Glück, Haydn, Mozart, Handel, Beethoven, and others of the great German galaxy, that we turn for rest and refreshment in weariness and sorrow, or for fresh inspiration and energy when our courage fails.

#### IV.—MUSIC IN GERMANY UNTIL 1750.

GERMAN music received its first impulse from abroad. When the earliest germs of a national music began to show themselves in Germany, the Flemish had already made great advances in the art, and the Italian School was exciting the admiration of all Europe. It was the Italians who first revealed to the Germans the wonders of the world of sound, and unlocked to them the mysteries of melody and harmony. The Germans,

however, did not long remain imitators ; but quickly surpassing their teachers, built up a national school, the members of which, for boldness of conception, purity of style, richness of invention, and depth of expression, have never been surpassed.

The commencement of the German School of music may be said to date from the extensive use of chorales in congregational worship at the time of the Reformation. The distinctive beauty of German hymnology consists in the indivisibility of the music and the words for which it is composed. Martin Luther, an enthusiastic lover of music, did much to encourage the growth of the chorale, translating Latin hymns which had long been in use in the Roman Catholic Church, and generally setting them to tunes already popular and many of them secular, with such slight modifications as were necessary to suit them to the new metres. The sixteenth and seventeenth centuries formed the golden age of German hymnology, when all that was best in chorales of foreign origin was absorbed (so to speak) into the German system of music, and the greater number of the beautiful hymn and psalm tunes now in use in Germany and England were produced in their present form.

It would delay us far too long to give any detailed account of the German composers of chorales who preceded Bach, the great master whose name is so inseparably connected with German sacred music. Suffice it to say that the names of Johann Eccard, a pupil of

Orlando Lasso, in the sixteenth century, and Johann Crüger (1598-1662), in the seventeenth century, stand out prominently from a host of others as men who contributed to the building up of the German hymnology. About the middle of the seventeenth century we note a change in the music of the church; the improvement in organs, flutes, violins, etc., led to the growth of a school of instrumental music. First vocal secular music, accompanied by instruments, and then the opera, were introduced into Germany from Italy; and we find the two countries dividing the honour of perfecting orchestral music. Heinrich Schütz has been called the father of the German opera; and the libretto of the first German opera was a translation by Martin Opitz of the "Dafne" by Rinucci and Peri, already alluded to. As was natural, this advance in secular music was accompanied by a corresponding decline in the simple chorale; and in the latter part of the seventeenth and the beginning of the eighteenth centuries the hymn-tunes produced were of an altogether inferior character to those of the Reformation period. This was, however, more than atoned for by the rise of the sacred cantata—a complex vocal composition, out of which grew the oratorio.

The close of the seventeenth century witnessed the birth of two great German musicians, each of whom attained a world-wide reputation in his own day, and will live for ever in his works. We allude to John Sebastian Bach (1685-1750) and George Friederich



Handel (1685-1759), who may be said to have ushered in the classical period, and were the immediate precursors of Haydn, Mozart, Beethoven, Spohr, and Mendelssohn.

John Sebastian Bach, born at Eisenach on the 21st March, 1685, was one of a large family of musicians, each of whom attained to eminence in some one branch of the art of music. Left an orphan at the age of ten years, he received his first lessons on the clavichord from his elder brother, John Christopher Bach, an organist at Ordruff. His natural genius was so great that he rapidly mastered the elements of music, and eagerly turned to the compositions of the most celebrated men of his day, such as the Frobergers, the well-known organists and writers of organ-music, and many others. It is related that, being unable to obtain permission from his brother to learn some compositions which had fascinated his youthful imagination, he stole the book containing them, and copied them by moonlight in his own room. Unfortunately his deceit was discovered; the copy made at so great a cost was taken from him, and he did not recover it until the death of his brother, which occurred soon afterwards. Being left destitute by this event, Bach entered the choir of St. Michael's, Lüneburg, as a soprano singer, devoting every spare moment to the cultivation of the organ, which was always his favourite instrument, and constantly journeying to Hamburgh to hear the playing of Reinecke, a celebrated organist. In 1703, when

only eighteen years of age, the young musician entered the court of Weimar as a violinist ; but this occupation was so little congenial to him that he abandoned it in the following year for the post of organist to a church at Arnstadt. His great success in that capacity attracted the attention of the Duke of Weimar, who made him his court organist. The leisure he enjoyed in his new office enabled him to make himself thoroughly master of every branch of music. He procured the works of all the best organists, and zealously studied their construction. Not content with this, he once stole away to Lübeck for three months, for the purpose of listening to the performances of the celebrated organist, Dietrich Buxtehude and studying his manner of playing. Meanwhile his own fame was spreading far and wide, and in 1717 he was appointed director of concerts at Weimar, and six years later director of St. Thomas' School, Leipzig, an office which he held until his death. In 1727 the honorary titles of Kapellmeister to the Duke of Weissenfels, and Court Composer to the King of Poland, were bestowed upon him ; and Frederick the Great invited him to Potsdam and loaded him with favours. As was so often the case with the great musical composers, too close an application to study resulted in the loss of Bach's eyesight, and an unsuccessful operation on his eyes is supposed to have hastened his death.

Great as was Bach's reputation during his life, it became far more wide-spread on his death. When

living he was chiefly known as an organist, and not until he had passed away did many of his finest compositions see the light.

His works are all of a sacred character, and are mostly written for the organ. With the exception of Handel, he has absolutely no rival in this particular class of compositions. In his compositions the stately fugue reached its fullest development. His majestic "Passion Music"—a kind of oratorio, written for two choirs and two orchestras—is one of the most wonderful musical creations in existence; and his cantatas, oratorios, etc., are all alike remarkable for scientific construction and solemn grandeur of style. In his works chorales are frequently introduced, harmonized in such a manner with the body of the composition that they appear to form part of it, whilst they are in reality but modifications of hymn-tunes already in existence.\* It is to the zeal of his sons and pupils that we are indebted for the preservation of the manuscripts of Bach's numerous works. With characteristic modesty he kept all his productions under lock and key, and appeared to have no desire for their publication. Complicated and elaborate as they are, the compositions of Bach are becoming more and more fully appreciated as musical science advances. The enthusiasm of Mozart at the close of the eighteenth century, and that of Mendelssohn later on, did much to spread the knowledge of

\* The chorales in Bach's works were collected and published separately after his death by his son.

them in Germany ; and the formation of a society for their study and practice in London in 1850 has to some extent naturalized them in England—the performance of



Johann Sebastian Bach.

the "Passion Music" in Holy Week having become a regular institution in London of late years.

Three of Bach's sons deserve mention as musicians

of considerable power: Wilhelm Friedman, author of many sonatas, concertos, and fugues, which would have won him a high reputation under any name but that of his illustrious father; Emanuel, the creator of the modern sonata; and Johann Christian, who wrote several fine operas.

George Friederich Handel (1685-1759), the great master of oratorio, though a native of Germany, spent so large a portion of his life in England that we are almost justified in claiming him as a fellow-countryman. He has been called the Milton of music—his sacred compositions resembling, in their sublime imagery and massive grandeur, the poems of his great predecessor. Handel, like Bach, met with considerable opposition in his early endeavours to fathom the mysteries of music. In his day music was not cultivated in Germany with the enthusiasm it now is, and though Italian professors were honoured, native composers were held in but slight esteem. It is related that Handel, when a boy, was kept away from school lest he should there learn music, and that his only instrument in his early years was a dumb spinet (an old-fashioned stringed instrument, with a key-board), on which he taught himself to play. At seven years old, however, an unexpected incident led to the discovery of his great genius. When on a visit with his father to the Duke of Saxe Weissenfels, he obtained access to an organ, and his performance being overheard by the Duke, that nobleman persuaded his father to have him educated as a musician. He became

the favourite pupil of his master,—the great organist Zachau of Halle,—for whom he composed a cantata every week. On the death of his father in 1697, Handel was compelled to earn his own livelihood, and for some time held a situation as violinist in the orchestra of the Hamburg theatre. He soon, however, rose to the position of director, and composed his first opera,—“*Almira*,”—quickly followed by “*Nero*,” “*Florinda*,” and “*Dafne*.” He was for some time in Italy, where he published several operas which were very greatly admired; but his best works were produced in England, which he visited for the first time in 1709. On the arrival of Handel in London, he found the enthusiasm of the English for Italian music at its height; and his first opera—“*Rinaldo*”—was written with a view to pleasing the public taste, and was brought out at a theatre which occupied the site of the present Haymarket. It contained the famous air, “*Lascia ch’io pianga*,” which is still as popular as ever, in spite of all changes music has undergone since its production. “*Rinaldo*” was followed by other operas,—such as “*Amadis da Gaula*,”—in which the great Italians Nicolini and Valentini first sang in England. It was in his oratorios, however,—most of which were not composed until much later,—that Handel excelled all his contemporaries. Of these works, “*Deborah*,” “*Athaliah*,” “*Israel in Egypt*,” “*The Messiah*,” “*Samson*,” “*Judas Maccabeus*,” “*Joshua*,” “*Solomon*,” and “*Jephtha*,” were the principal. They were all

produced between 1733 and 1751, when the great master's career was drawing to a close, and some of them after



George Friderich Handel.

the blindness which saddened his declining years had fallen upon him. The "Israel in Egypt" and "The

Messiah" are generally considered the finest works of the class ever produced, but all are alike remarkable for grandeur and solemnity.

Handel's last oratorio was completed on the 6th of April, 1759, and he died on the 13th, and is buried in Westminster Abbey. During his long residence in England he held many offices,—that of Director of the Royal Academy of Music, amongst others,—and exercised an important influence on music in England. His hasty temper involved him in quarrels on every side; but his readiness to forget and forgive, and his generous eagerness to aid those less fortunate than himself, won him a place which he still retains in the affections of his adopted countrymen.

As distinguished contemporaries of Handel and Bach, we must name the Italian Bononcini; the Prussian Pepusch, author of the famous "Beggar's Opera"; and the Germans: Kuhnau (1667-1712); Matheson (1681-1722); Krebs (1710-1784); Eberlin (1716-1776); and Rimberger (1721-1783).

Handel and Bach occupy an exceptional position with regard to the development of the German School of music. Both men of the highest genius, and true reformers, they stand like advanced sentinels at the threshold of the golden age of music. It was theirs to lead the way and open up the promised land to their successors; but before that land was reached they had passed away, and other men entered into their labours. With them closes the transition period, during which



the old tonality had been superseded by a simple and uniform system of notes, and musical art and musical science had become blended into one harmonious whole. It was not until the second half of the eighteenth century,—which was for music what the early part of the sixteenth was for painting, that the full results of that wonderful and mysterious union were manifested.

#### V.—MUSIC IN GERMANY IN THE CLASSICAL PERIOD.

THE golden age of German music coincided with that of literature, and the great musicians of the classical period were the contemporaries of Goethe, Schiller, and Richter. As we have seen, sacred music attained its fullest development in the works of Bach and Handel in the early part of the eighteenth century; we now find secular, operatic, and instrumental music making a corresponding advance.

Glück, Haydn, Mozart, and Beethoven, form a group of distinguished German composers each of whom was endowed with the greatest genius, and with a versatility seldom if ever equalled, and never surpassed.

Christoph Ritter von Glück (1714-1787), who has been called the father of the modern opera, was the son of a gamekeeper, and was born at Weidenwang in the Upper Palatinate. He learnt the rudiments of music partly in the Jesuits' College at Kommotau and partly in an ordinary school at Prague. It was in the latter town that the exceptional talent of the future com-

poser of the world-famous "Orpheus," was first discovered. He was however looked upon merely as a wonderful performer on the violin and organ, etc., and it is probable that he did not himself yet recognise his own creative power. In 1736 the young musician determined to go to Vienna, where he thoroughly mastered the laws of harmony and of counterpoint under the celebrated instructors Caldera, the brothers Conti, and others. It appears to have been due to the friendship of Prince Sobkowitz that Glück was enabled to go to Italy, where his musical education was completed under the Italian Sammartini, a composer and organist of eminence. During four years spent in Milan Glück produced no less than eight operas—in none of which, however, did he give proof of any of his distinctive excellences. It must be remembered that, although a great German national school of sacred music had been founded by Bach and Handel, secular music in Germany was still almost entirely under Italian influence, and the early works of Glück were produced in accordance with the public taste. They were eminently successful, and led to an invitation to London from the proprietors of the Haymarket. The acceptance of this invitation was the immediate cause of Glück's disenchantment; a chance remark of Handel's after the representation of the "Fall of the Giants," an opera in the Italian style, opened the young composer's eyes to the mistake of copying Italian works, and revealed to him the necessity of complete harmony between the words and

music of an opera. The suggestions of Dr. Arne, the great English composer, and a flying visit to Paris, where Rameau's operas, with their wonderful recitatives, were



Christoph Ritter von Glück.

being performed, appear to have completed the work; but the Rebellion in Scotland, which closed the opera-house, unfortunately led to the return of our distin-

guished guest to Vienna. In 1754 he went to Rome, and produced "La Clemenza di Tito," "Antigono," and many other fine operas; but it was not until 1762, when he became acquainted at Florence with the great poet Calzabigi, author of "Orpheus and Eurydice," "Alceste," and other dramas, that he composed his great operas of "Alceste," "Paride e Elena," and "Orfeo," in which his simple, noble and exalted style was fully developed, and the power of his great lyric genius displayed. In them the music and poetry were welded into one harmonious whole; and their production on the stage was the signal for the final overthrow of the meaningless and artificial style which had so long been admired. The "Orpheus" and "Alceste" were performed at Vienna, and met with great success, but it was in Paris that their author enjoyed his greatest triumphs. In 1774 the opera of "Iphigenia in Aulis" was brought out in that city, under the patronage of Marie Antoinette, the former pupil of Glück. It was received with acclamation, and was performed 170 times in the course of two years. From this date until 1779 Glück carried all before him, and was the idol of a large section of the Paris aristocracy and populace. His rival Piccini was powerless against him: but in 1779 his "Echo and Narcissus" was performed in Paris and entirely failed of success. This sudden reverse appears to have been a heavy blow; he retired to Vienna in the following year, and after seven years of inactivity died suddenly of apoplexy.

Glück was in every sense an artist, and his distinctive merit consists in his having broken through the senseless imitation of the Italian style which prevailed in his day. In his own words, quoted by Haweis ("Music and Morals," p. 234), his purpose was "to restrict music to its true office—that of ministering to the *expression* of the poetry without interrupting the action." In his works every tone is in exact harmony with the meaning of the word which accompanies it, and he may justly be said to have combined the sweet melodies of Italy and the powerful recitative of the best French masters with that thoroughly scientific knowledge of the laws of music which distinguishes the German school. He exercised a most important influence alike on his contemporaries and his immediate successors.

Francis Joseph Haydn (1732-1809), who has been called the creator of the modern symphony, was the son of a wheelwright, and was born at the village of Rohrau, on the borders of Austria and Hungary. His great talent for music was manifested at a very early age, and he was admitted into the choir of the cathedral of St. Stephen's, Vienna, when only eight years old, remaining there until he was sixteen, when the breaking of his voice lost him his situation. A certain barber named Keller, however, taking pity on his destitute condition, gave him board and lodging, and for a short time the young genius studied in a miserable upstairs room, with an old harpsichord for his only companion, occasionally varying the monotony of his life by taking

his share in the work of the shop downstairs, in which he met his future wife—the barber's daughter. By degrees, however, employment of one kind or another sprang up; and leaving his lodging at the barber's, Haydn took an attic in a large house—in which, fortunately for him, the poet Metastasio occupied the principal apartments. Through him the young musician was introduced to Porpora, the celebrated and eccentric Italian singing-master, who long held despotic sway over the musical world of Vienna. It is related that Porpora for a long time declined to receive so humble a pupil as Haydn, but that when the two happened to be lodging for a short time in the same house, the latter cleaned the great man's boots, ran errands for him, etc., and finally completely won his heart, obtaining from him the teaching he so earnestly longed for. When only eighteen, Haydn produced his first quartett for stringed instruments, which—although it gave promise of future excellence—did not differ in any essential respects from those of his predecessors. Shortly after its publication, Bernardone Curtz, director of the theatre at Vienna, struck by the beauty of a serenade composed by Haydn, commissioned him to write the music for a libretto of his own, called the "Devil on Two Sticks," and was so delighted with the result that he gave him one hundred and fifty florins for his composition. In 1759 Haydn entered the service of a certain Count Morzin as musical director and composer, and about the same time fulfilled his promise of marriage to the

barber's daughter. The union was far from happy, and the ill-matched pair were subsequently legally separated. The next important step in Haydn's career was the



Francis Joseph Haydn.

publication of his first symphony, which may be said to have been an epoch in the history of music, for in it

were laid the foundations of all modern works of a similar class. In 1760 Haydn was fortunate enough to attract the notice of Prince Esterhazy, a liberal patron of musical genius, and from that date his position was made. He became the Prince's Kapellmeister (leader of the band) at Eisenstadt, and on the death of his patron, a year afterwards, retained the office in the household of his successor (Nicolas Esterhazy), with whom he remained for thirty years, during which period he produced an incredible number of admirable works, including symphonies—such as the well-known and impressive “Haydn's Farewell,” written for the band, when Prince Esterhazy thought of dismissing it, and the “Seven Last Words of our Saviour”—numerous quartetts, some of them among his best, several oratorios, trios, etc. At the end of these thirty years of ceaseless creative activity, Haydn accompanied the celebrated violinist Salomon to England, where he first obtained the full recognition which was his due. Between 1791 and 1794 he produced his twelve grand symphonies, all of which were performed at the Haymarket. At the close of 1794 Haydn retired to Vienna, where he spent the remainder of his life, and composed his beautiful oratorios—the “Creation” and the “Seasons,” founded on Thomson's poem. In 1802 he published his two last quartetts, and died in 1809 at the ripe age of seventy-seven.

Haydn is one of the few great geniuses who may be said to have fully worked out their career, and to have



lived until their work was done. His whole life was devoted to music; he existed but to produce or to render the productions of others. His industry was prodigious: in the early part of his life he worked sixteen, sometimes eighteen, hours a day; and even when conducting concerts and attending fêtes in his honour in England, he managed to devote five hours a day to study. During his residence at Eisenstadt he supplied his patron with a new composition every day, and the total number of his works is estimated at but little under eight hundred, of which one hundred and eighteen are symphonies, eighty-four quartetts, five oratorios, and forty-four sonatas. In his quartetts Haydn has never been surpassed. They are remarkable alike for scientific form, pathos of expression, and suitability for the instruments for which they are composed; and in them the gradual development of their author's mighty genius can be distinctly traced,—the first, as we have seen, differing but little from those of other men, but each of its successors marking a step in advance, until at last perfect symmetry of form and perfect freedom from copyism and conventionalism are attained. In the great master's symphonies we note a corresponding growth; and the best—those produced during his visit to England, when at the zenith of his powers—are allowed to rank with those of Mozart, Beethoven, and Mendelssohn, in whose works this class of composition reached its fullest development.

We are now to speak of Johann Wolfgang Amadeus

Mozart (1756-1791), a man of universal genius, and one of the greatest of all musical composers. Like Raphael, Leonardo da Vinci, and other master-spirits of the great age of painting, Mozart appears to have been endowed alike with the highest qualities of the mind and heart. His brief career was one triumph from beginning to end, and his early death plunged all Europe into mourning. He combined the best characteristics of his predecessors with an originality and an intensity of feeling all his own. Mozart was the son of the subdirector of the archiepiscopal chapel at Salzburg, and was born in that town on January 27th, 1756. When only four years old he had composed a number of pleasing pieces of music, many of them still to be seen, and was a good player on the clavichord. At the age of six he and his sister, who was also very talented, were taken to Munich and Vienna, where their performances excited universal admiration. In 1763 and 1764 the young Mozart visited Paris and London, and when in the latter city composed and published several symphonies and sonatas. At twelve years old he composed sacred music for a public service and for a concert of wind instruments, which he conducted himself at Vienna; at thirteen he was made director of concerts to the Archbishop of Salzburg, and in the same year paid his first visit to Italy. There he composed the opera of "Mithridates," followed by compositions of every variety, such as sonatas, symphonies, hymns, etc. The years 1778 and 1779 were spent in Paris, and appear

to have been the most wretched of his life. He conceived an intense dislike both to the French and Italian style, and returned to Vienna in 1779, determined to build up a purely national and independent German school. His opera of "Idomeneo" was composed in 1780, and formed an era not only in the career of its author, but also in the history of music. It surpassed in every respect all works of the kind previously produced, and in the words of Haweis ("Music and Morals," p. 318), its production at Munich was "a date for ever memorable in the annals of music as the dawn of the great classical period in Mozart's history." Its publication finally established its author's reputation, and enabled him to marry Constance Weber, a young lady to whom he had long been attached. "Die Entführung aus dem Serail" appeared shortly after the "Idomeneo," and was followed in 1785 by the six quartetts dedicated to Haydn, and in 1786 by the "Nozze di Figaro." In 1789 "Don Giovanni," considered Mozart's masterpiece, was written for Prague, the people of which appear to have understood and appreciated the great master far better than the Viennese, and were ever his favourite audience. "Don Giovanni," the opera of operas, is a marvellous expression in music of every emotion which can agitate the human race; it has been called the "Faust" of music, and like Goethe's great poem, the scores of this wonderfully complex composition, whilst proving the versatility of their author's genius, likewise served to spread throughout

the world a respect for German profundity of thought and German depth of feeling. The "Cosi fan tutti" was written in 1790; and in 1791, the last year of his



Johann Wolfgang Amadeus Mozart.

life, were composed "La Clemenza di Tito," "Il Flauto Magico," and the grand and touching Requiem Mass,

commenced for an unknown nobleman, and finished, as he said to his wife, "for myself." The symphonies, quartetts, and masses, with which the musical world of every nation is familiar, were produced at intervals between his larger works, and have been greatly instrumental in refining the public taste of the present century.

In his short and brilliant career Mozart was brought into intimate connection with Haydn, and the two great masters appear to have exercised a mutual and beneficial influence upon each other. The early death of Mozart was a bitter grief to his veteran contemporary, who could never afterwards mention his name without tears. In spite of his great reputation, Mozart died poor, his works were badly paid for, and it was not until he was on his death-bed that he received a really lucrative appointment—that of director of music in the cathedral of St. Stephen's, Vienna; an office he had always much desired.

From Mozart we turn to Ludwig van Beethoven (1770-1827), the fourth and perhaps the greatest star of this favoured period—a man of transcendent genius, whose lonely life and yet more lonely death afford a touching comment on the powerlessness of the greatest gifts to confer happiness upon their possessor. Born at Bonn in 1770 or 1772, the man whose fame as a composer was to rival that of Mozart manifested in early life a strange dislike to music. His father, a singer in the Elector's Chapel at Bonn, although he does not appear to have recognised his son's exceptional talent, began

teaching him music at the age of five. But little progress was made, and it was not until the court organist, Van der Edén, offered to give Ludwig gratuitous lessons, that the spell was broken, and the boy's eyes were opened to his true vocation. The new teacher, with rare penetration, recognised at once with whom he had to do, and took the exceptional course of passing over the usual preliminary steps, introducing his pupil at once to the works of great masters. His successor, Neefe, carried on the course of instruction thus begun, and taught Ludwig the music of Bach's "Wohltemperirtes Klavier," the great executive difficulties of which are well known. The result justified the master's discernment, and at the age of thirteen Beethoven published a volume of songs and sonatas at Mannheim which were very well received. When Beethoven was rising into notice Mozart was at the zenith of his fame, and the early compositions of the former distinctly betray the influence of his great contemporary—a fact which to some extent accounts for their wonderful popularity; for in them the public seemed to find once more their beloved Mozart, who was snatched away by death before he had given forth half the music that was in him. In 1792 Beethoven went to Vienna and was introduced to Haydn, whose influence upon his further career has been very differently estimated by various authorities. The people of Vienna received the young composer with so much cordiality that he made their city his home, and never again left it except for an occasional visit to Baden. On his arrival,

in 1792, his prospects could not have been brighter : he was gradually awakening to the knowledge of his mar-



Ludwig van Beethoven.

vellous powers; the Elector of Cologne, his patron, had raised him above want; and his naturally loving nature

found congenial friends on every side. But with the opening of the nineteenth century all was changed : the Elector died in 1800, leaving Beethoven destitute ; and at about the same time came the first warning of that terrible affliction which was to sadden his future life, and isolate him from sympathy. As early as 1800, Beethoven confided his dread of total deafness to his friend Ferdinand Ries, and in 1802 that dread was realized. He met this great sorrow with sublime courage, and, through all the lonely years which followed, held fast to his faith in God and his love for all that was best in humanity. He has been called morose, reserved, and ill-tempered ; and to these accusations there can be no more touching reply than the apology in his will, which our space forbids us to quote in full, but from which we give two pregnant sentences : “ O ye who consider or declare me to be hostile, obstinate, or misanthropic, what injustice ye do me ! ye know not the secret causes of that which to you wears such an appearance. . . . O men ! when ye shall read this, think how ye have wronged me ; and let the child of affliction take comfort on finding one like himself, who, in spite of all the impediments of nature, yet did all that lay in his power to obtain admission into the rank of worthy artists and men. . . . ”

In 1809, a small life pension was secured to Beethoven by the Archduke Rodolf, and in 1812 he accepted the guardianship of a nephew, whose ingratitude and unworthiness added one more to the heavy sorrows of



his life. It was when struggling with poverty and misfortune of every kind that his greatest works were composed—works which have delighted the ears of thousands, but were never heard by their creator. Unable to receive, he poured out the whole wealth of his gifted nature in a flood of harmony which expresses to the initiated all the struggles and divine consolations of his troubled spirit. We cannot close our brief notice of the life of this great genius more appropriately than in his own words: “What is all this compared to the grandest of all masters of harmony—above! above!”—striking as they do the key-note of his nature, which could never rest satisfied even with its highest achievements. Ludwig van Beethoven died in his fifty-seventh year, and is buried in a cemetery near Vienna. As is well known, the Philharmonic Society of London generously sent Beethoven a cheque for a large sum when he was on his death-bed.

The works of Beethoven are generally divided into three classes, in which his gradual intellectual development is reflected. The works belonging to the first period betray the influence both of Haydn and Mozart, and manifest thorough knowledge alike of the laws of music and of their application. As typical examples, we may name the two symphonies in C and D. The second period—commencing with the sixteenth orchestral work, and ending with the eightieth—was that of the full and independent development of Beethoven’s genius, when all foreign influence was shaken off, and the most mag-

nificent of his symphonies, overtures, etc., were produced. To this period belong, amongst many other important works, the "Eroica" and "Pastoral" symphonies; those in A major and C minor, all alike remarkable for logical power, masterly construction, and depth of expression; his one opera,—*"Fidelio,"*—a marvellous and essentially German composition; the overtures, etc., written for Goethe's *"Egmont"*; and the instrumental music of the *"Ruins of Athens."* In the third and last period were produced—in addition to several grand overtures, quartets, sonatas, etc.—two mighty works: the *"Missa Solemnis,"* and the ninth symphony in D minor (known as the *"Choral Symphony"*), both of which rise above all the ordinary laws of musical composition, and are instinct with the noblest, most divine enthusiasm.

With all his mighty gifts, Beethoven appears to have been strangely insensible to the beauty and capabilities of the human voice, and in his choral works he used the voice as an additional orchestral instrument only. It is as a composer of instrumental music that he stands pre-eminent; he fully realized the capacity of every instrument; and his pianoforte sonatas, his symphonies, overtures, etc., entirely fulfil the highest requirements of instrumental music. The influence his works have exercised over his contemporaries and successors,—the men of our own day,—cannot be over-estimated; and as we write (1874), this influence appears to be increasing with the greater spread of musical culture.

As contemporaries of the four great men we have been reviewing,—whose glory has eclipsed that of all the lesser lights of the classical period,—we must name Dussek (1765-1812) and Woelfl (1772-1812), who, with many others, composed fine music for the pianoforte (which came into general use in the latter half of the eighteenth century), the harpsichord, and other instruments.

## VI.—MUSIC IN THE NINETEENTH CENTURY.

WITH the exception perhaps of Mendelssohn, no men of such wonderful genius as Beethoven, Mozart, and Haydn have as yet arisen in the nineteenth century, although it has been thus far a period of great musical activity. In fact, the number of good composers who have become eminent in Germany alone is so great that we must content ourselves with naming many men who, but for the superior claims of others, would merit detailed notice.

Side by side with the new school of German poetry arose a school of song, which included a vast number of fine poets and singers, whose works delighted their contemporaries, and are still cherished by all true lovers of melody. At the head of this school stands Franz Schubert (1797-1828), the prince of song-writers, whose compositions of this class have never been surpassed. The son of a poor schoolmaster of Vienna, Franz Schubert began to sing almost as soon as he could speak, and from

the age of thirteen until his death poured forth song after song, interspersed with overtures, quartetts, and



Franz Schubert.

sometimes operas. Before he was seventeen he had produced his "Complaint," "Parricide," "Corpse Fan-

tasia," etc., all full of the tenderest expression, and pervaded by a melancholy which would appear to suggest a presentiment of his early death. The "Erl König," composed early in 1816, is his most popular song; and as further typical examples we may name "Iphigenia," "Good Night," the "Winter Journey," the "Miller's Songs," the "Wanderer," "Omnipotence," and the "Young Nun," which are all alike characterized by wealth of imagination, force of construction, and sweetness and simplicity of melody. Of his miscellaneous compositions, the seventh and last symphony (composed in 1828, the year of his death), the Quintett in C, and the Sonata in A minor, are considered the best. With the exception of one,—the "War in the Household,"—Schubert's operas were not successful; he does not, in fact, appear to have been endowed with the necessary qualities for the production of complicated works of exceptional character; it is as a song-writer that he stands pre-eminent, and as a song-writer he should be judged. Schubert's short life was saddened by illness, poverty, and disappointment; and not until after his death was his greatness fully appreciated. We may add that we are indebted for the preservation of many of his most valuable MSS. to the devotion of his steadfast friends, the brothers Huttenbrenner, and that Schumann, in our own day, has rescued several of his finest works from oblivion.

We must also name F. H. Himmel (born in 1814), J. Fr. Reichardt, and Karl Zelter, the teacher of Men-

delssohn and friend of Goethe, as distinguished German song-writers of the present century.

The early part of the nineteenth century also witnessed the rise of the so-called "Romantic School" of music, the members of which, rebelling against the rigid rules by which composers were bound in the classical period, endeavoured in their works to introduce a greater freedom of construction and a greater variety of rhythm, melody, and harmony. Schubert, whose melodies were the spontaneous outpourings of his own poetic spirit, may be said in some sort to have inaugurated the movement, which was carried on by Chopin, Liszt, and many others.

It would be presumptuous on our part to endeavour to draw any definite line of demarcation between the members of the classical and romantic schools—the works of many eminent men having combined truly scientific construction with much of the freedom which has been claimed as the distinctive characteristic of romanticism; we shall content ourselves, therefore, with giving some brief account of each great composer, with the names of his principal works.

Ludwig Spohr (1794-1859), the son of a doctor of Brunswick, attained to great eminence as a composer and violinist. He was appointed chamber musician to the Duke of Brunswick at the age of fifteen. In 1804 he travelled through Germany and Russia, giving concerts in all the towns through which he passed, and establishing a high reputation as a performer on the violin, the

result of which was his appointment as musical director at the Court of Saxe Gotha. There he married the daughter of one of the Duke's chamber musicians, a young lady celebrated as a player on the harp. In 1813, accompanied by his wife, Spohr went to Vienna, and was appointed musical director of one of the principal theatres in that town. After a journey through Italy and France, which was one long triumph, he visited London (1820), and was very favourably received at the concerts of the Philharmonic Society. In 1822 he returned to Germany, and in 1823 accepted the post of director of concerts at the Court of Hesse Cassel, retaining it until 1857, when he retired into private life, two years before his death, which took place in 1859.

Spohr's works include numerous operas, of which the "Jessonda," "Faust," the "Berggeist" (Spirit of the Mountain), "Pietro d'Albano," "The Alchymist," and the "Kreuzfahrer" (Crusaders), are considered the finest; three oratorios—"Die letzten Dinge" (The Last Judgment), "Des Heiland's letzten Stunden" (The Crucifixion), and "Der Fall Babylon's (the Fall of Babylon); several hymns, psalms, masses, and songs. Spohr takes extremely high rank as a composer: his works are chiefly remarkable for purity, delicacy and power of expression, and scientific knowledge. Of his instrumental compositions, the C minor symphony and that called "Die Weihe der Töne" (the Power of Sound), are especially fine. We may add that his

“Fall of Babylon” was first performed at a musical festival at Norwich.

Carl Maria von Weber (1786-1826), one of the most popular of German composers, was born at Eutin in Holstein, and educated for a musician from his earliest childhood. His father appears to have set his heart on his making a great reputation, and to have forced him forward with somewhat injudicious zeal. When only thirteen, Weber composed an opera called “Die Macht der Liebe und des Weins” (the Power of Love and Wine)—a strange subject for a child of his age. It was followed at intervals by various operas of no great merit; and it was not until 1803, when he was brought under the influence of Joseph Haydn and the Abbé Vogler, that he began to give proof of his distinctive excellences. In 1804 he went to Breslau, as conductor of the opera, where he composed his opera of “Rübezahl.” In 1806 he became director of music at the Court of Carlsruhe, and between that date and 1817 he visited many of the principal cities of the Continent, holding various offices connected with music. From 1813-16 he was director of the opera at Prague, and during his residence in that city he composed, amongst other fine works, the famous series of patriotic songs on the poems of Theodore Körner, known as the “Leier und Schwert” (the Lyre and Sword), and the grand cantata “Kampf und Sieg” (Battle and Victory). From the date of their publication the name of Weber became inseparably connected with the political history



of his country, his music having had a large share in stirring up the enthusiasm of the people for war. In 1817 his popularity was at its height, the soldiers



Carl Maria von Weber.

engaged in the War of Liberation having spread his music from end to end of Germany ; and the rest of his

career was one long ovation. In the same year he accepted an invitation to Dresden, where he founded a German opera, and was appointed director of music to the King of Saxony—an office he held until his death. At Dresden he composed his grandest works: the “Freyschütz,” “Enryanthe,” “Oberon,” and others. The first-named, considered his masterpiece, at once achieved a great reputation throughout Europe. In 1826, the year of his death, Weber came to England, and conducted first a selection from the “Freyschütz” and subsequently the whole of “Oberon” at Covent Garden theatre. Shortly afterwards (on the 26th of May, 1826), he was found dead in his bed, and it subsequently transpired that he had been suffering from the disease which proved fatal before he left Dresden. Weber married Carolina Brandt, the celebrated opera singer. The date of their union is differently given by various authorities. It will be remembered that his famous pianoforte piece, “Aufforderung zum Tanze” (Invitation to Waltz), is dedicated to her.

Weber occupies the highest rank as a composer: his opera of “Freischütz” placed him at once at the head of the lyrical composers of his country. The overture alone would have sufficed to make the reputation of another man. It is a summary of all that is contained in the opera itself, and is instinct with fire and energy. We may also remark that great brilliancy of effect is given to Weber’s compositions of every class by the introduction of the romantic element, which in them is

always duly subordinated to truth of construction. His effects of harmony, daring as they are, are always pleasing, and there appears to have been absolutely no limit to his powers of dramatic expression. In addition to the operas and songs mentioned above, Weber produced a great number of instrumental works of high excellence, which have exercised a most important influence on the music of the present day. Amongst them we may name as typical of his style the rondo called "Perpetuum mobile," forming the finale of his fine Sonata in C, the "Polonaise in E major," and above all, the overture of the "Beherrscher der Geister" (Ruler of the Spirits).

Frederic Francis Chopin (1810-1849), a native of Poland, was the founder of a new class of pianoforte music. The son of poor parents, Chopin was indebted for much of his education to the generosity of Prince Radziwill, who placed him in one of the best colleges of Warsaw. There the rising musician, brought into intimate intercourse with the young nobles of Poland, acquired much of that intense sympathy with the misfortunes of his country which breathes through all his works. His musical education being completed, Chopin visited Berlin, Dresden, Prague, and Vienna, finally taking up his abode in Paris, where he soon became very famous, although his style was at first much criticized. Not very long after his arrival (1837) the first symptoms were manifested of the disease of the lungs which finally proved fatal; his physicians ordered him

to Majorca, and, for a time, hopes were entertained of his recovery. The celebrated Madame Sand, for whom he had conceived a romantic attachment, attended him in his exile with the utmost devotion; but her rejection of his offer of marriage on their return to Paris appears to have broken his heart and hastened his end. Although warned of the probable consequences, he visited England and Scotland in 1848, and was everywhere received with the greatest enthusiasm. His last public act was a performance at a concert in London in aid of the exiled Poles. He was then in the last stage of consumption, and returned to Paris in 1849 to die. His death-bed was attended by many devoted friends, and he was buried in the cemetery of Père la Chaise.

Chopin was, in the truest sense, a poet, and in his own peculiar line has absolutely no rival. Under his hands the most rudimentary studies become interesting, and his finished compositions for the piano have a freedom, a brightness, a tenderness, and a passionate melancholy all their own. In the words of Ehlert (*Briefe über Musik*), "There must indeed be a mysterious charm in creations which attract even the unpoetic world of the most ignorant" (*der poesielosen Welt der höheren Ignoranten*). His nocturnes, his vales, his mazurkas, his scherzos, are all full of the boldest effects, the most brilliant and playful fancy; and through them all runs an undertone of sadness which gives pathos to every phrase. As typical works we may name the series of mazurkas dedicated to M. Johns, in which

many of the national airs of Poland are introduced; the march known as the "Marche Funèbre," the scherzo in B flat, and, above all, the "Fantaisie Impromptu," in which all the great master's peculiar excellences are combined in the highest degree.

Chopins's playing was as characteristic as his compositions; and Mendelssohn, in one of his well-known letters, says of him, "There is something thoroughly original in his pianoforte playing, and at the same time so masterly, that he may be called a perfect virtuoso."

Jacob Meyerbeer (1794-1864) was born at Berlin, and was a musical prodigy in his very babyhood. He is said to have played the tunes he had heard in the streets by ear at four years old; and at the age of six he performed at a concert at Leipzig. The best masters of the day took part in his education; amongst others, Clementi, Bernard, Weber (brother of Karl Maria), and the Abbé Vogler. Whilst under the instruction of the last-named at Darmstadt, Meyerbeer became acquainted with the great Weber, whose friendship was of much service to him. In the same town Meyerbeer composed his first oratorio, "Gott und die Natur" (God and Nature), which was soon followed by his first opera, "Jephthah." Neither of them had any great success; and it was not until he had spent some time in Italy that the works by which his fame was established were produced. His "Emma di Resburgo," composed at Venice in 1820, created a great sensation; as did also the "Margherita d'Anjou" (1822), the "Esule di Granada" (1823),

and the "Crociato in Egitto" (1825), all produced in Italy. In 1827 Meyerbeer married; and the loss of his two first children in the succeeding years cast so great a gloom upon his spirit that for some time he composed nothing but requiems, misereres, and other sacred works. About 1830, however, he accepted an invitation to Paris, and in 1831 the world-famous "Robert le Diable" was produced, followed in 1836 by "Les Huguenots," generally considered his masterpiece, and in 1849 by "Le Prophète." In 1842 or 1843 Meyerbeer was appointed chief master of the chapel of the Court of Berlin, in the room of Spontini, not returning to Paris until 1859. Whilst at Berlin he produced a number of works of great variety, of which "Pierre le Grand" (1854) and "Dinorah" (1858) were among the principal. He died in Paris in 1864. The well-known opera of "L'Africaine" was not published until after his death.

Meyerbeer's works have been much criticised, and he has been charged, not altogether unjustly, with sacrificing everything to effect, and making the pleasing of the multitude his principal aim. However that may be, he did much to improve and raise dramatic art, and his greatest works,—“Robert le Diable,” “Les Huguenots,” and “Le Prophète”—give proof of high genius, and will probably long remain among the favourite operas of Europe.

Before we turn to Mendelssohn and Schumann,—who stand, so to speak, midway between the old school and the new,—we must mention Thalberg (1812-1871),

one of the most remarkable pianists of the present century, whose compositions—such as the well-known “Studies,” “Tarentella,” etc.—have done much to widen the sphere and elevate the style of instrumental music; Niedermeyer (1802-1861), a native of Geneva, author of several fine operas which have not been as successful as they deserve, and of a charming series of melodies on Lamartine’s poems,—such as the famous “Lac,” “Isolement,” “Antonine,” etc.; and Marschner (died 1861), who composed a number of operas on subjects taken from English authors, which have had considerable success in Germany but are little known in England.

J. B. Cramer (1771-1838), John Hummel (1778-1837), Moscheles (1794-1870), Czerny (1791-1859), Kalkbrenner (1784-1849), Herz (born in 1803), and many others, have also contributed in a great degree to the improvement of pianoforte music in the present century, not only in Germany but throughout Europe.

Felix Mendelssohn Bartholdy (1809-1849), the son of a wealthy banker of Hamburgh, was born in that city on the 3rd February, 1809. He gave early proof of his great musical genius, and had none of those money difficulties to contend with in the beginning of his career to which we have so often had occasion to refer in our notices of musical composers. His education was confided to the best masters from the first, and he learnt composition with Zelter, and the piano with Berger. At nine years of age he gave a concert in Berlin,

and at ten played in public in Paris. In 1824, his first compositions—three exceedingly difficult quartets



Felix Mendelssohn Bartholdy.

for piano and stringed instruments—were published, and in 1829 he paid his first visit to England, for which



he had always a special predilection. It was in London, soon after his arrival, that he brought out his overture to the "Midsummer Night's Dream," the whole of which he subsequently set to music. The overture—a wonderful composition for a boy of nineteen—is pervaded by all the fascinating beauties of the play itself, combining, as it does, a certain weird and fascinating humour with the most refined grace and beauty. A visit to Scotland somewhat later resulted in the production of the young composer's "Isles of Fingal," a vivid tone-picture of the wild scenery of the North. In 1830 Mendelssohn returned to the Continent, travelling through Munich, Salzburg, Vienna, etc., arriving in Rome on the 2nd November, 1830, where he remained for some time, and produced his music for Goethe's "Walpurgis Nacht," which, in the form he subsequently gave to it, ranks amongst his masterpieces. In 1833, after visiting all the great cities of Europe, and everywhere meeting with an enthusiastic reception, he returned to his native country, and endeavoured, without success, to found a theatre for the cultivation of good music at Dusseldorf. In 1835 he was appointed director of concerts at Leipzig, and from that day till his death he was the centre of the musical world of Europe. When in Leipzig he completed his oratorio of "St. Paul," which was performed at Leipzig and Dresden, and subsequently brought out under the composer's own direction at the Birmingham Festival in 1837, creating a sensation such as had never before been witnessed in England.

In 1839 Mendelssohn married the daughter of a pastor of the Reformed Church of Frankfort, to whom he had long been attached. In 1841 the King of Saxony named him his Kapellmeister, and in the same year the King of Prussia gave him a similar appointment at Berlin. At the request of the latter monarch he set to music the "Antigone" and "Œdipus" of Sophocles, and Racine's "Athalie," which are among his best-known works, and have been keenly criticized. Until 1843 Mendelssohn's time appears to have been divided between Berlin and Leipzig; in that year, however, the highest musical appointment in Prussia,—that of director-general of music in Berlin—was conferred upon him. In spite of the brilliant career it opened to his genius, Mendelssohn chafed at the restrictions it put upon his liberty, and in 1844 he again visited England, remaining amongst us until 1846. In that year—a date ever memorable in the annals of music—he first brought out his oratorio of "Elijah" at the Birmingham Festival. This great masterpiece had cost him nine years of intense labour, and into it Mendelssohn appears literally to have infused his own life. It is instinct with genius, full of the noblest enthusiasm, the grandest passion, the most tender yet exalted pathos, and contains daring innovations such as none but a composer so richly gifted could have ventured to introduce. Its completion appears to have left him exhausted and unnerved. It was the crown of all his works; and the enthusiasm it aroused when given for the first time is still unabated. His

mission in England fulfilled, Mendelssohn returned to Leipzig (1846), but his health was shattered, and the death of his favourite sister Fanny, which occurred about this time, affected him deeply, and hastened his end. He died at Leipzig in 1847, after a fruitless journey to Switzerland, where he had hoped to have gained new strength—leaving his oratorio of “Christus” and his opera of “Loreley” unfinished.

The early death of Mendelssohn, like that of Raphael, threw all Europe into mourning. He had won all hearts as much by the intense beauty of his character and the irresistible fascination of his personality, as by the greatness of his genius. He devoted his whole life to music; and in addition to the great works noticed above, he produced some minor compositions of great beauty—such as the “Lieder ohne Worte,” and several magnificent symphonies, concertos, trios, etc.—of which the symphony in A sharp is considered one of the finest. He was the inventor of the modern capriccio; and his compositions, with those of Schumann, have to a great extent determined the character of modern instrumental music. Although decidedly a member, and an advanced member, of the Romantic school, Mendelssohn was never guilty of extravagance; with him freedom never degenerated into license, and his influence did much to check the lawlessness into which at one time the Romantic movement appeared likely to degenerate.

We may add that a complete account of the life and

work of Mendelssohn has yet to be written, and that the musical world is much divided as to the exact position he holds as a composer.

Robert Schumann (1810-1856) was born at Zwickau in Saxony, and is thought by his own countrymen to have equalled Beethoven in scientific knowledge and originality. However that may be, there can be no doubt that he combined, in the highest degree, inventive and critical power, and his influence has been widely felt throughout Europe. We refrain, from motives which will, we trust, be appreciated, from entering into details of the life of a man so recently deceased, and whose wife holds so prominent a position as the interpreter of his works. We content ourselves with observing that his works are remarkable for imaginative and intellectual power, and for great beauty of detail. His compositions include several symphonies, of which those in D flat and C sharp are among the most admired; a cantata, called "Paradise and the Peri"; and a great number of short pianoforte pieces, which have a world-wide circulation.

In the works of Mendelssohn and Schumann the art of song attained to its fullest development; and these two great masters may be said to have completed the work begun by Schubert.

Adhering to our rule of not criticizing living men, we refrain from expressing any opinion on the music of Richard Wagner, which is now so keenly discussed in musical circles; and for the same reason we can only

name Sir Jules Benedict and Sir Michael Costa—who have long been resident in England ; Taubert, Hiller, Liszt, Henselt, Heller, Offenbach, Kreutzer, Reisziger, Lortzing, Rubenstein, Brahm, Kirschner, and Reinecke, —all of whom are well-known living German composers.

In the present century many French composers of great talent have arisen, and Paris has become a centre of musical activity, in which musicians of every nationality find cordial welcome and hearty recognition ; but, as in Germany, we note an absence of that genius which distinguished the classical period, and are compelled to admit that the spread of musical culture has resulted rather in the multiplication of composers than in the increase of individual excellence.

Of the French musicians of the nineteenth century, who have already passed away, Boileau, Auber, and Berlioz were among the most remarkable. Boileau (1775-1834) worked almost exclusively for the *opéra comique* ; and his “*Dame Blanche*,” “*Petit Chaperon Rouge*,” “*Jean de Paris*,” and other similar compositions, effected, by their delicacy, refinement, and genuine humour, a complete reformation in the comic stage of Paris. Auber (1784-1871) also wrote principally for the stage. His earlier works—of which the opera “*La Muette de Portici*” is among the best—are essentially French, and are characterized by variety of rhythm and power of expression ; whilst those of the latter portion of his career, when he had become

enamoured of the style of Rossini, though they contain many sweet and touching original melodies, betray an attempt to imitate the great Italian composer. Berlioz (1803-1869), one of the most distinguished and advanced of the French members of the Romantic school, has been much criticized on account of what may perhaps be designated his realistic style; his works—such as the “*Damnation de Faust*,” a comic opera, and the oratorio of “*L’Enfance du Christ*”—being characterized by an attempt to give a more exactly representative tone-picture of actual events than is generally considered possible or desirable in music. His symphonies of “*Harold*,” “*Romeo and Juliet*,” the “*Hymne à la France*,” and other minor works, are, however, very generally admired.

We must also mention Fétis (1784-1871), who deserves special recognition for the services he has rendered to music by his writings; Hérold (1791-1830), whose opera of “*Zampa*” and other works have gained him a distinguished reputation; and M. Gounod, who takes very high rank amongst the composers of the day.

The greatest Italian musician of the present century was, without doubt, Rossini (1792-1868), a man of great versatility, whose works have achieved a world-wide celebrity. The son of a strolling player in distressed circumstances, Rossini’s early life was spent in wandering about with his parents. At the age of fifteen, however, he was fortunate enough to attract the notice of the Countess Perticari, who sent him to

an academy at Bologna, where he obtained some instruction in counterpoint. In 1813 he brought out his first complete opera of "Tancredi," which won him at once a high position amongst contemporary composers. In 1815 Rossini obtained the post of musical director



Rossini.

of the theatre of San Carlo at Naples, and it was in that city that he wrote his great "Barbiere di Seviglia," which was produced at Rome in 1816, and in Paris somewhat later. Strange to say, this now popular opera was received with the greatest disapprobation;

but its author, nothing daunted, followed it up with "Mosè in Egitto," "La Donna del Lago," "Zelmira," and other similar works. In 1823 Rossini accepted an invitation to England, where he was received with the greatest enthusiasm, and remained five months. Early in 1824 he was appointed director of the Italian opera at Paris, where he brought out "William Tell," the music of which is considered extremely fine, although the drama, as a whole, is not well conceived. The convulsions which agitated Paris in 1830 led to Rossini's resignation of his post. He retired to Bologna, and with his departure from Paris his career as a musical composer may be said to have ended—the only important works he produced after "William Tell" having been the "Stabat Mater" and the "Messe Solonnelle," with which we are all familiar, and which, with Rossini's other sacred works, are generally considered too dramatic to be devotional. The revolutionary movement in Italy, at the close of 1847, drove Rossini from his retreat; he returned to France, and died at his private residence, near Paris, in 1868.

Rossini's works, especially those produced in early life, are essentially Italian, and are marked by great brilliancy of effect, animation, and force of melody. "William Tell," with the minor sacred compositions produced after 1829, are of a more solemn and elevated character, and betray the closeness with which their author studied the great masterpieces of Bach and Handel in his retirement. Rossini founded an im-



portant school, and has exercised great influence not only in Italy, but in the whole of Europe.

Donizetti (1798-1848) ranks second only to Rossini, by whom he was greatly influenced; and in his brief and brilliant career, the latter part of which was clouded by mental disease, produced no less than sixty operas, chiefly characterized by dramatic force, of which "Lucia di Lammermoor," "Lucrezia Borgia," and "La Fille du Regiment," are among the most admired.

We must also name Spontini (1774-1851), author of several operas, such as the "Vestal," "Fernando Cortez," etc., full of dramatic power and refinement of feeling; Mercadante (1796-1870), author of numerous operas and several sacred works of high excellence; Bellini (1802-1835), author of the well-known operas of "Norma," the "Sonnambula," etc., in which the great beauty of the melodies atones for a certain want of completeness in the construction; Paganini (1784-1840), the greatest violinist of the present century, whose works for his favourite instrument are remarkable for their extreme difficulty; and Verdi, an able living exponent of the Italian school.

## VII.—MUSIC IN ENGLAND.

ALTHOUGH England has unfortunately not yet given birth to any musical composers of such transcendent genius as Bach, Handel, Mozart, or Beethoven, no history of music, however elementary, would be com-

plete without some allusion to the old English melodies, many of which have become incorporated in foreign publications, or without a brief notice of the men who have raised English church music to the high position it now occupies, and of the writers of the charming madrigals which have been handed down from generation to generation.

In his "Popular Music of the Olden Time" Mr. Chappell finally refutes the oft-repeated assertion that the English have no national music. His collections of old English ditties, which have been carefully gleaned from rare old MSS. and printed books, in England and on the Continent, contain many fine melodies. Among them we may instance "The Hunt is up," which has been traced back to the year 1537; the "British Grenadiers," the words of which are supposed to date from the close of the seventeenth century; and "Drink to me only with thine Eyes," the origin of which has never been discovered. But little is known of the history of music in Scotland or in Ireland before the fifteenth century; but poets and bards were evidently held in high esteem as early as the thirteenth century, and some of the Scotch and Irish melodies bear the impress of great antiquity. As characteristic examples of the former we may name "Auld Robin Gray," the "Land o' the Leal," and the "Blue Bells of Scotland"; and of the latter, "Love's Young Dream," "Savourneen Deelish," and the "Groves of Blarney." The general characteristics of all these time-honoured ditties, whether

English, Scotch, or Irish, may be briefly summed up as simplicity of harmony and sweetness of melody ; but the national peculiarities of each race are as vividly reflected in their songs as in their language, and a practised ear can often detect the source of a popular melody without any examination of the accompanying words.

The first English name of note which stands forth from the obscurity in which the early history of music is involved is that of John Dunstable, or John of Dunstable, who flourished about 1400 ; but, in spite of much careful research, we have failed to ascertain the ground for the prominence given to him by all writers on music. We pass on, therefore, to the great group of church composers, the founders of the English School of sacred music, which differs in many essential characteristics from that of any other nation. First in date comes Tallis (died 1585), who devoted his life to the service of the church, and was the first to harmonize the Cathedral Service. As typical compositions of this great "father of the cathedral style in England," as he has been called, we may cite the "O sacrum convivium"; his two Morning Services, including the "Venite Exultemus," "Te Deum," etc.; and the Evening Service, including the "Nunc Dimittis" and "Magnificat," which are all alike stamped with the greatest originality, and are full of reverential feeling.

We must also name Farrant (died about 1585), author of some fine old church music ; Byrde (1543-1623),

who worked with Tallis, and composed music of every variety; Bull (who flourished about 1560), the first Gresham professor of music; Bevin, the pupil of Tallis; and Morley (who flourished about 1588), author of a beautiful burial-service,—as composers of sacred music in the sixteenth century, who, with Tallis, may be said to have been in some sort the precursors of Purcell.

Pelham Humphreys, a chorister in the choir of Charles II., who died in 1674, at the early age of twenty-seven, appears to have effected a kind of revolution in the church music of England by the introduction of the Italian element in his anthems; of which "O Lord my God," and "Have mercy upon me," in Boyce's well-known collection, are considered especially fine. His influence was distinctly noticeable in the works of Purcell (1658-1695), the greatest of English composers, whose compositions combine great originality with assimilation of all that was best in the productions of his predecessors. His church music—such as the celebrated "Te Deum" and "Jubilate"—somewhat approaches, in solemnity and depth of expression, that of Palestrina, and still retains its place in our cathedrals; and his secular compositions take even higher rank. Of these we may name the music of the "Tempest," and that of the "Indian Queen," as among the most remarkable.

As contemporaries of Purcell, who aided in maintaining the high character of English church music,

we must name Wise (died 1687), author of many fine anthems; Croft (1677-1727), whose full anthem, "O Lord, rebuke me not," with a fugue in six parts, is one of the noblest of our church compositions; Aldrich (died 1710), author of some forty services and anthems; and Blow (died 1708), whose numerous works are well known and highly esteemed.

The eighteenth and nineteenth centuries have been equally rich in English church composers. In the former arose Nares (1715-1781); Greene (died 1755), who takes first rank amongst writers of sacred music, and also produced many fine secular compositions, (his full anthem for four voices, "Lord, let me know mine End," and his duet, "Busy, curious, thirsty Fly," are especially admired); Crotch (1775 to about 1847), chiefly famous for his oratorio of "Palestine," in which great solemnity is combined with light and touching melodies; and Boyce (1710-1799), the compiler of the valuable collection of cathedral music, and author of many fine sacred compositions—such as the anthem, "Lord, Thou hast been our Refuge"; succeeded in the nineteenth century by Attwood (died 1838), whose splendid anthems, with full orchestral accompaniments, are well known; Whitfield (died 1836); and many distinguished men still living—such as Ouseley, Wesley, Goss, Elvey, Hopkins, etc.

Amongst the numerous composers of madrigals and glees who flourished at the close of the sixteenth and the beginning of the seventeenth centuries—which may

be called the golden age of English music—Orlando Gibbons (1583-1625), author of the favourite madrigals, "Silver Swan," "Dainty sweet Bird," etc., and of much valuable church music, Wylbye, Weelkes, Morley, Ward, and Carey, stand out from a host of others.

As English composers of secular and sacred music of different kinds, we must also notice Arne (1710-1778), author of several oratorios, operas, and many charming songs; Arnold (1740-1808), author of three oratorios, several fine operas, etc.; Shield (1749-1829), writer of many plays, glees, etc.; Jackson of Exeter (1730-1803), whose duet, "Love in thine eyes for ever plays," and numerous dramatic pieces, are very popular. Storace (1763-1795); Callcott (1766-1821); Cooke (died 1793); and, above all, Sir Henry Bishop (1780-1855), whose well-known and popular operas—"Guy Mannering," "The Slave," etc.—are all alike remarkable for sweetness of melody and easy grace of style.

Looking round upon the present position of music in England, we see every reason to be hopeful for the future. The foundation of the old Philharmonic Society early in the present century, and the arrival of Mendelssohn, some thirty years ago, gave a wonderful impulse to musical activity; and, although we are not even now able to boast of any such great native composers as our continental neighbours, we may fairly point to the high degree of musical culture amongst our educated classes, and the generous recognition by our various musical societies of foreign

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genius, as significant signs of progress. Round the old Philharmonic Society has arisen a cluster of institutions founded on its model, which each in its degree aids in rendering the masses familiar with the great masterpieces of music. The London Musical Society, the concerts given by Mr. Hullah, the Sacred Harmonic performances, under Sir Michael Costa, the Cathedral and Birmingham Festivals, the Monday Popular Concerts at St. James's Hall, and the concerts at the Crystal Palace, are all remarkable for the high degree of excellence attained in the performance of standard works; and we may fairly quote the names of Sterndale Bennett, Smart, Macfarren, Sullivan, Salaman, and Hullah, as those of Englishmen who take high rank amongst contemporary composers.

## GLOSSARY OF TECHNICAL TERMS.

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*Abacus*.—A flat tablet, forming the uppermost member of a column, on which rests the architrave. (See *Architrave*.)

*Aerial Perspective*.—(See *Perspective*.)

*Aisle*.—The side division or wing of a church or similar building; from the French *aile*, a wing.

*Alto-relievo*.—High relief: a term applied in sculpture to figures which are half, or more than half, detached from the background.

*Ambo*.—The term applied to the reading-desk or pulpit in early Christian churches.

*Amphiprostyle*.—The term applied to buildings having a prostyle or portico, with columns at both their ends, but without columns at their sides.

*Amphora*.—An ancient wine-vessel with two handles.

*Annulets*.—The fillets or rings which connect the column of the Doric order with the capital.

*Antæ*.—Pilasters forming the ends of the walls of Greek temples.

*Anthem*.—A piece of sacred music sung in alternate parts.

*Apse* or *Apsis*.—The semicircular end of a basilica, church, or similar building.



*Apsidal*.—In the form of an apse.

*Apteral*.—The term applied to buildings without wings or aisles.

*Aquatint Engraving*.—A kind of engraving in which the effect of drawings in Indian ink and water colours is imitated. (See p. 525.)

*Arabesque*.—A rich kind of decoration of Italian origin, consisting of flowers, foliage, and fruit elaborately interwoven. In true arabesque art, neither human figures nor animals are introduced.

*Archaic*.—Original. The term applied to ancient art of the earliest and rudest period.

*Archivolt*.—The arched portion of an arch, as distinguished from the *jamb*s, or sides from which it springs.

*Architrave*.—The lowest member of an entablature (see *Entablature*), the portion which rests on the columns or on the abacus.

*Astylar*.—Without columns. The term applied to buildings having no columns.

*Attic*.—A low story above the cornice of a building.

*Background*.—In painting, that part of a picture which is furthest from the spectator.

*Baldacchino*.—The canopy of a pulpit, altar, throne, etc.

*Ball-flower*.—An architectural ornament consisting of a small round bud of three or four leaves, generally employed in the Decorated style.

*Barbican*.—An outwork consisting of a strong wall with turrets, forming part of the fortifications of a Norman castle.

- Barrel-vault.*—The simplest kind of vault, consisting of a semicircular arch.
- Base.*—The lowest member of a column.
- Basilica.*—A Roman building in which courts of justice, markets, etc., were held. The term Basilica is also applied to early Christian churches built on the Roman model.
- Bas-relief.*—Low relief. The term applied to sculptures or carvings which are but slightly raised from the surface.
- Bay.*—The space between the chief divisions of a groined roof, or one division of a building.
- Bay-window.*—A projecting window rising from the ground.
- Bed-mouldings.*—The lower mouldings of a cornice.
- Billet-moulding.*—An architectural ornament consisting of cylindrical pieces placed in a hollow moulding.
- Boss.*—An ornament placed at the point of intersection of the groins or ribs of flat or vaulted roofs.
- Break.*—Any recess or projection from the surface of a building.
- Burin.*—A steel instrument employed in engraving on copper or steel, also called a graver.
- Burr.*—The ridge raised on metal by the action of a burin. (See *Burin.*)
- Buttress.*—A prop or pier added outside a Gothic building, and found most frequently opposite the point of pressure of the groins. (See *Groin.*)
- Cable-moulding.*—An architectural moulding resembling a twisted rope.
- Cameo.*—Strictly speaking, a stone cut in relief. The

term cameo is also employed to denote very small pieces of sculpture cut in stones with layers of two colours. (See p. 61.)

*Cancelli*.—The railings which separated the apse from the body of early Christian churches. Hence the modern term chancel.

*Canon*.—A description of musical composition. A kind of fugue. (See *Fugue*.)

*Canopus*.—An Egyptian funeral vase, with a human or animal's head on the cover.

*Cap*.—The mouldings forming the head of a capital.

*Capital*.—The uppermost member of a column.

*Capriccio*.—A musical composition not subject to strict laws.

*Cartoon*.—A design on strong paper or pasteboard, the size of a painting or fresco to be executed.

*Caryatid*.—A human figure used as a pillar in architecture.

*Cast*.—A mould or model in some plastic material. A work of statuary.

*Casting*.—The act of pouring melted metal or plaster into the mould prepared to receive it.

*Catacomb*.—A subterranean cave or passage used for worship and for the burial of the dead in early Christian times.

*Cavetto-moulding*.—A hollow architectural ornament.

*Cavo-relievo*.—A kind of relief in which no part of a design is higher than the original surface of the material in which it is cast. Also called *intaglio*.

*Cella*.—The central space in Greek and other ancient

temples. The holy place containing the image of the deity.

*Chapel*.—A building for public worship not possessed of the full privileges of a church. The word chapel is derived from *capa*, a chest or reliquary in which relics were kept. Private oratories, or any separate erections for special devotional purposes, were formerly called chapels.

*Chasing*.—The art of carving figures in relief on metal.

*Chevet*.—The term applied to the apse (see *Apsé*) of French Romanesque and Gothic buildings, when surrounded by chapels with or without an aisle.

*Chevron Moulding*.—A zigzag architecture moulding.

*Chiaroscuro*.—The art of rightly distributing light and shade in painting, drawing, or engraving.

*Chromatic*.—A musical term employed to denote a series of notes a semi-tone distant from each other. The original meaning of the word chromatic is "coloured."

*Chromo-lithographs*.—Coloured prints from drawings on stone.

*Chorale*.—A melody to which hymns are sung.

*Chrys-elephantine*.—Of gold and ivory. A term applied to Greek statuary in which the nude portions were of ivory and the clothing and weapons of gold.

*Clerestory*.—(Clear storey.) The windows over the roofs of the side-aisles in Gothic buildings, by means of which the nave is lighted.

*Concha*.—A term applied to the apse of Roman basilicas. (See *Apsé*.)

- Concerto*.—A musical composition written for one instrument, with orchestral accompaniments.
- Corbel*.—An ornamented projection from the wall of Gothic buildings, employed as a support of pillars or other architectural details.
- Cornice*.—The uppermost portion of an entablature. (See *Entablature*.)
- Corona*.—The upper projecting mouldings of a cornice.
- Cortile*.—The courtyard in Italian buildings.
- Counterpoint*.—In music, the setting of a harmony to a melody. (For original meaning of counterpoint see p. 546.)
- Cradle*.—An instrument used in mezzotint engraving for preparing the plate. (See p. 525.)
- Cramp*.—In architecture, a piece of iron with bent ends, used for fastening timbers together.
- Cross-hatching*.—The term applied to the intersecting lines sometimes employed in the shading of drawings or engravings.
- Crypt*.—A subterranean chapel-vault or burial-place.
- Cuneiform*.—The term applied to wedge or arrow-shaped characters of Persian, Median, and Assyrian writing.
- Cyclopean*.—The term applied to ancient walls and buildings in which stones of vast size were employed. (See pp. 1 and 2.)
- Dagoba*.—(See *Tope*.)
- Dædali*.—The term applied to the most ancient Greek statues, attributed to a certain Dædalus.
- Dais*.—The raised platform at one end of the great halls of Norman and English castles.

- Diatonic*.—A musical term signifying from tone to tone.
- Die*.—The stamp used for coining.
- Dipteral*.—A term applied to Greek temples having on each side a double range of columns.
- Discord*.—Two or more notes in music which do not harmonize with one another.
- Distemper*.—A term applied to a kind of painting in which the colours are mixed with a sort of glue. Also called *tempera*.
- Dog-tooth Moulding*.—An architectural enrichment resembling a perforated pyramid.
- Dome*.—A spherical vault ; also called a cupola.
- Donjon*.—A term sometimes given to the keep or large central tower of Norman castles. (See p. 127.)
- Dry-point*.—An instrument resembling a sewing-needle, employed in line-engraving.
- Dynamics*.—That division of mechanics which has reference to the motion of bodies as produced by force. The term employed in musical language to denote everything relating to expression, or the force with which notes are brought out.
- Echinus*.—In architecture, a moulding with a convex profile, forming the lower part of a Doric capital.
- Embrasure*.—In architecture, a recessed opening in the wall or parapet of a fortified building.
- Enamel*.—A vitreous substance fused by heat, employed for making coloured designs on metal.
- En Camaieu*.—The term applied to printing or painting in a single colour, merely varied in depth of tint.

- Encaustic.*—In painting, the term employed to denote paintings in which melted wax is the chief ingredient in mixing the colours.
- Entablature.*—That part of a building which surmounts the columns and rests upon the abaci. The entablature is divided into three parts: the architrave, the frieze, and the cornice (which *see*).
- Entasis.*—The term applied to the convexity often found in the profile of the shaft of a column.
- Etching.*—The process of biting in a design on metal by means of acid. Also applied to the impression taken from plates so prepared.
- Fantasia.*—A musical composition not upon a regular plan. The term is sometimes applied to an extempore musical composition.
- Fan Tracery.*—The radiating system of mouldings employed in the vaulted roofs of English buildings in the fifteenth century.
- Fillet.*—In architecture, a small moulding resembling a band. The term applied to the spaces left between the flutes of an Ionic column.
- Finial.*—The ornamented termination of a pinnacle or gablet in a Gothic building.
- Flamboyant.*—A term applied to that variety of French Gothic buildings of which flame-like tracery is a chief characteristic.
- Flying Buttress.*—An arch carried across between the wall and upper part of a buttress in a Gothic building. (See *Buttress*.)
- Forum.*—An open space in which markets or courts of justice were held by the ancient Romans.

- Foreground*.—In painting, that part of a picture which is nearest to the spectator.
- Fosse*.—The deep ditch surrounding the outer line of defence of a Norman castle.
- Fresco*.—The term applied to paintings done on wet or “fresh” plaster.
- Frieze*.—The middle portion of an entablature, between the architrave and cornice.
- Frette*.—An architectural ornament with one or more fillets or bands.
- Fugue*.—A musical composition in which the different parts do not begin together, but follow each other, each repeating the same subject but at a higher or lower pitch.
- Gable*.—The triangular end of a building against which the roof terminates.
- Galilee*.—A term applied to the porches of English cathedrals when they are more than mere doorways. (See *Narthex*.)
- Genre*.—A term applied to non-historical pictures.
- Glazes*.—A term applied to the series of transparent coats in which the colours are laid on to an oil painting.
- Gouache*.—The term applied to a kind of painting in which opaque colours are thickly spread over the drawing.
- Groins*.—The intersecting lines of vaults.
- Gutta*.—Literally “drops.” The term applied to certain ornaments of a Doric frieze.
- Gutter*.—In architecture, the channel for conducting the rain from the roof of a building.



- Hatching*.—A term employed to denote the lines used for shading drawings or engravings.
- Hieroglyphics*.—Sacred writings. A term applied to the emblematic characters employed by the Egyptians in inscriptions relating to sacred things.
- Hypæthral*.—Open to the sky. A term applied to ancient temples into which the light was admitted through a court without a roof.
- Hypostyle*.—Raised on columns. The term applied to halls or rooms in ancient temples with an upper row of columns through which the light was admitted.
- Iconic*.—Portrait-like. The term given to portrait statues.
- Ikônastasis*.—The screen covered with images found in Greek churches.
- In Antis*.—Between pillars. The name given to porches formed by the continuation of the side walls of a building, columns being placed between the two antæ or pilasters forming the ends of the walls.
- Intaglio*.—(See *Cavo-relievo*.)
- Interval*.—In music, the difference in pitch between any two notes.
- Jamb*.—In architecture, the sides or upright piers of an archway, or of any opening in a wall, etc.
- Keep*.—The large central tower of a mediæval castle.
- Key-stone*.—The highest and central stone of an arch.
- Lancet Window*.—A window with an acute-angle at the head.
- Lights*.—The term applied to the smaller of the grouped windows in Gothic buildings.

*Linear Perspective.*—(See *Perspective*.)

*Lintol or Lintel.*—In architecture, a horizontal piece of stone or wood above a door, window, etc.

*Lithograph.*—A print from a drawing on stone.

*Madrigal.*—A part-song with a single voice to each part.

*Medium.*—In painting, the substance employed for mixing colours.

*Metope.*—In architecture, the space between the triglyphs of a Doric entablature.

*Mezzotint.*—A variety of engraving. (See p. 525.)

*Middle Distance.*—In painting, that part of a picture somewhat removed from the spectator, between the foreground and the background.

*Minaret.*—A lofty turret of several storeys, peculiar to Mahometan mosques.

*Moat.*—(See *Fosse*.)

*Monolith.*—A structure formed of a single stone.

*Mosaic Painting.*—The art of producing designs in small pieces of stone, glass, or other hard materials.

*Mutules.*—In architecture, a portion of a Doric entablature.

*Nail-head Moulding.*—An architectural ornament, resembling square knobs or nail-heads.

*Naos.*—(See *Cella*.)

*Narthex.*—The name given to the large entrance-porch of early Christian churches, in which penitents and catechumens were received.

*Nave.*—The middle portion of a church; from *navis*, a ship.

- Neck or Necking.*—In architecture, the part of a column connecting the shaft with the capital.
- Néo-Grec.*—Revived Greek. The term applied to the modern French School of Renaissance architecture.
- Niello.*—A sunken design on metal, filled in with coloured enamel.
- Obelisk.*—A quadrangular monolithic (of one stone) pyramid.
- Opisthodomus.*—An enclosed space at the back of a Greek temple, behind the posticum (which *see*).
- Oriel Window.*—A window projecting from the front of a building supported by a corbel (which *see*).
- Overture.*—In music, a composition of instrumental music introductory to operas, oratorios, etc.
- Pagoda.*—A Hindu or Chinese place of worship. (See pp. 7 and 8.)
- Parapet.*—A low wall to screen the gutter of a roof or the edge of a bridge or terrace.
- Pastel.*—Chalk mixed with various colours, used in making coloured drawings.
- Pediment.*—The triangular space over the portico of a classic building, enclosed between the horizontal cornice and two raking cornices (which *see*).
- Pendentives.*—The portions of vaults placed in the angles of straight-sided buildings, to reduce them to the form necessary for the reception of a dome.
- Peripteral.*—Having columns all round. The term applied to Greek temples, which were entirely surrounded by columns.
- Peristyle.*—A range of columns surrounding any building, court, etc.

- Perspective*.—The art of representing objects on a flat surface in such a manner that they appear as they do in nature. Perspective is of two kinds: *linear* and *aërial*. Linear perspective has reference to the representation of the apparent form, magnitude, etc., of objects according to the position and distance of the spectator by lines; and aërial relates to the effect produced on the brightness, chiaroscuro, colour, etc., of objects by differences in atmosphere, temperature, light, etc.
- Pier*.—Strictly speaking, the support of arches of bridges or the solid parts between the openings in a wall; but frequently applied to the pillars of Norman and Gothic buildings.
- Pietà*.—A term given to representations of the dead Christ supported by the Virgin or angels. (See p. 245.)
- Pigments*.—Painters' colours.
- Pitch*.—In music, the amount of sharpness of a note.
- Pointing*.—A term applied to the process of measuring the various distances from the surface of a block of marble of the outlines of a future statue or group of statuary. (See p. 160.)
- Polychromy*.—The use of many colours. A term applied to coloured statuary, decorations, etc.
- Polygon*.—A many-cornered figure.
- Porteullis*.—A sliding gate of timber employed in Norman castles. (See p. 127.)
- Posticum*.—The back room of a Greek temple, beyond the cella, leading into the opisthodomus.
- Pronaos*.—The porch of Greek temples leading into the cella or naos.

- Proofs.*—In engraving, the first impressions taken from an engraved plate.
- Propylæum.*—The grand porch forming the western entrance of the Parthenon. (See p. 41.)
- Prostyle.*—A projecting line of columns. Buildings with a portico extending beyond the walls are called *prostylear*.
- Pyx.*—The box in which the Roman Catholics keep the Host.
- Quadriga.*—A four-horse chariot.
- Raking Cornices.*—Sloping cornices following the line of the roof and enclosing the pediment in classic and the gable in Gothic buildings.
- Recess.*—In architecture, any niche or hollow in the wall of a building.
- Recitative.*—Musical declamation.
- Reliquary.*—A case or box in which relics are kept.
- Requiem.*—A solemn musical service for the dead.
- Rhythm.*—In music, the term applied to the arrangement and accentuation of phrases and periods.
- Ribs.*—In architecture, projecting bands or mouldings used to strengthen groined vaults.
- Rococo.*—The term applied to a form of Renaissance architecture which prevailed in the seventeenth and eighteenth centuries.
- Rood-screen.*—The screen between the chancel and nave of churches when so constructed as to be surmounted by a rood or cross.
- Rustic.*—In architecture, the term applied to a kind of masonry in which the stones are marked at the joints by splays or channels.

- Sacrarium*.—The name sometimes given to that part of a cathedral which contains the high altar.
- Sarcophagus*.—A stone coffin in use amongst the ancients.
- Scherzo*.—In music, a lively, playful movement.
- Scooper*.—A tool used in engraving.
- Semitone*.—A half tone. The term given in music to the smaller intervals of the diatonic scale.
- Shaft*.—In architecture, the body of a column between the base and capital.
- Smalt*.—The name sometimes given to the small pieces of coloured glass or stone employed in mosaic work. Also called *Tesserae*.
- Soffit*.—In architecture, the under-surface of an opening architrave, etc.
- Solfeggio*.—The collective name given to the seven syllables by means of which singing is taught.
- Sonata*.—In music, an elaborate composition for a solo instrument of three or more movements, with one or more themes or subjects.
- Spandrel*.—In architecture, the triangular space between the curve of an arch and the rectangle in which it is enclosed.
- Splay*.—In architecture, a sloped surface.
- Stele*.—The name given to Egyptian engraved tablets.
- Stereo-chromatic*.—Strong coloured. The term applied to a modern kind of fresco painting in which the colours are mixed with water glass. (See p. 302.)
- Still-life*.—In painting, the term given to representations of dead game, fruit, flowers, etc.
- Stipple*.—The term given to engraving or drawing in which dots instead of lines are employed.

- Symphony*.—The highest form of musical composition with rare exceptions—purely instrumental. (See p. 537.)
- Tempera*.—(See *Distemper*.)
- Terra Cotta*.—Burnt clay. The term given to art-objects moulded in soft clay and hardened by heat.
- Tetra-chord*.—In ancient music, a chord consisting of four tones, the basis of the modern diatonic scale.
- Tesserae*.—(See *Smalts*.)
- Tie*.—In architecture, a connecting chain or rod of metal or timber.
- Tope*.—A simple funeral monument, common in India. Also called a Dagoba. (See p. 6.)
- Toreutic*.—A term applied to all kinds of polished and sculptured metal work.
- Torus-moulding*.—A large architectural enrichment of semicircular section.
- Transept*.—The transverse portion of a church built in the form of a cross; the arms of the cross which cut across the body of the church. (See p. 59.)
- Triforium*.—The gallery or open space between the vaulting and the roof of the aisles of Gothic buildings.
- Triglyphs*.—Three channels. The upright blocks or tablets with three slight projections divided by channels peculiar to a Doric frieze. (See p. 34.)
- Tumulus*.—An ancient sepulchral monument consisting of an artificial mound of earth.
- Tympanum*.—In architecture, the surface of a pediment enclosed within the horizontal and raking cornices. (See *Pediment*.)

*Vault*.—An arched roof.

*Velarium*.—The awning of Roman amphitheatres.

*Volute*.—A scroll-like spiral architectural ornament: the enrichment peculiar to the capital of the Ionic order. The *eye* of a volute is the small central circle in which the scroll terminates.

*Vousoir*.—An arch stone. The middle vousoir is the key-stone of an arch, which binds the whole structure together.

*Waggon*.—(See *Barrel-vault*.)

*Zoophorus*.—Life or figure-bearer. The term given to the frieze of Ionic buildings, on account of the sculptured figures with which it is adorned.

THE END.



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